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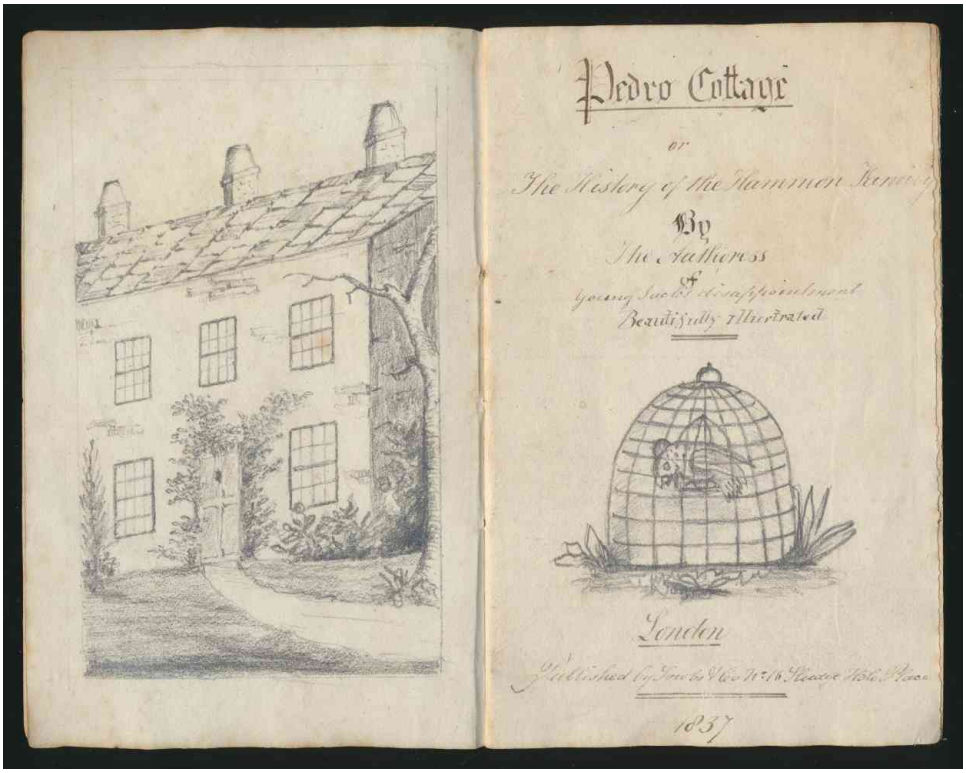
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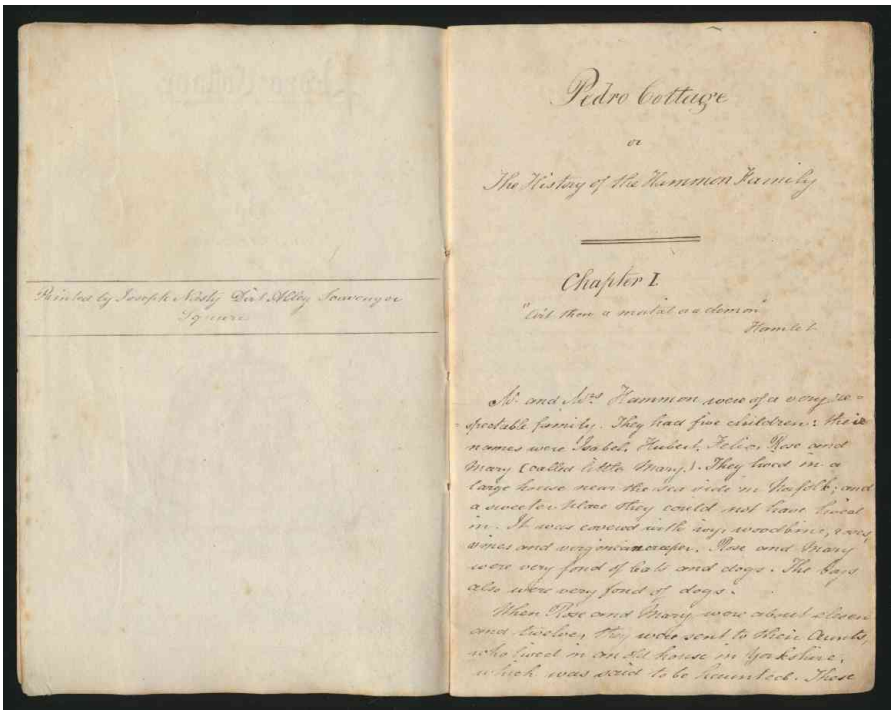
30TH OCTOBER - 31ST OCTOBER 2026 STAND N° 45



ORIGINAL CHILDREN'S TALE, WITH A TOUCH OF GOTHIC!

1 **[ANON].** PEDRO COTTAGE, or, The History of the Hammon Family. By The Authoress of Young Jack's Disappointment. Beautifully Illustrated. London. Published by Knobs & Co, No. 16 Sludge Hole Place. [Printed by Joseph Nasty, Dirt Alley, Scavanger Square.] 1837. **£ 950**

MANUSCRIPT IN INK. *12mo, pp. 6 (with a further 18 pages unused), three full page illustrations (including frontispiece) in pencil, and further vignette in pencil on title page, depicting a parrot in its cage; leaves with the watermarked of 'J.A. 1825'; stitched in contemporary marbled wrappers.*



Pedro Cottage

or

The History of the Hammon Family

Chapter I

"Call them a mortal or a demon"
Hamlet

Mr and Mrs Hammon were of a very respectable family. They had five children. Their names were Isabel, Hubert, Felix, Rose and Mary (called little Mary.). They lived in a large house near the Sea side in Norfolk; and a sweeter place they could not have lived in. It was covered in ivy, woodbines, roses, vines and Virginia creeper. Rose and Mary were very fond of cats and dogs. The boys also were fond of dogs.

When Rose and Mary were about eleven and twelve, they were sent to their Aunts, who lived in an old House in Yorkshire, which was said to be haunted. Those

Charming original manuscript children's story, relating the happenings of the Hammon family, and probably written by the 'Authoress' to entertain younger siblings.

Running to only two chapters, it begins 'Mr and Mrs Hammon were a very respectable family. They had five children; their names were Isabel, Hubert, Felix, Rose and Mary (called little Mary.). They lived in a large house near the sea side in Norfolk; and a sweeter place they could not have lived in. It was covered in ivy, woodbines, roses, vines and Virginia creeper. Rose and Mary were very fond of cats and dogs. The boys also were fond of dogs.' The first story relates how the two youngest 'Rose and Mary were about eleven and twelve' were sent to their aunt 'Mrs Mungo', 'who lived in an old house in Yorkshire. which was said to be haunted.' Having gone to bed, the two girls were frightened by 'seeing two great big eyes'. Mary investigates, but then the eyes went up to Rose, which made her jump out of bed, and both girls lost their courage. Eventually they realised it was their favourite cat and the next morning related their adventure to their aunt. The chapter also contains an account of going to see a poor old man and his wife, two of whose children Mrs Mungo had taken for servants. 'She also gave the old man and his wife nine pounds a year for which they were very much obliged to Mrs Mungo.'



The manuscript is clearly inspired by contemporary children's literature, however, without the overbearing morality and religiosity often inflicted on this captive reading group. There is also, through the narrative, a touch of Gothic and also adventure, especially so with Hubert Hammon being sent to sea as a midshipman at sixteen, having been inspired by reading *Mr Midshipman Easy*. That Frederick Marryat's book of that title had only been published the year before the manuscript implies that the writer had easy access to the latest novels.

In the second chapter Rose and Mary return home after living with their aunt for about a year; also Hubert, who was sixteen when he went to sea, had also returned home after a year and two months. 'When he came he told Rose he had a long yarn to tell them but he would not that night as it was nine o'clock, but the next night he would.' The following night he tells the girls his tale 'But as I think my readers will not most likely be at all interested with an account of a long voyage, I will leave it out.' Maybe the manuscript was meant only for girls, stirring stories and swashbuckling adventure being simply too boring to include. The second chapter rapidly moves onto Felix who, at fourteen, was sent to school 'When he went he left his little garden to the care of Rose and Mary and his pet parrot, of which they were also very fond.' Hubert returned to his ship 'to his great anguish' and Isabel also goes to visit a friend, so it is just the two girls and their parents 'left quite alone, but in such a house as Pedro cottage they could not be at all dull.'

Six months pass and Felix returns home to the surprise of all - clearly communication and term times were then not an exact science. Poly the parrot, delighted see Felix calls his name and other short saying it has learned. Mary, being the only one at home, is told of how Felix's coach was nearly upset in consequence of the drunken coachman'. Felix seems a little demanding of his sister Mary, wanting something to eat and asking information about happenings in the family. Sadly we do not know what happens next as here *Pedro Cottage* ends.

We have no idea who the writer of this work is, or indeed if their name really was Hammon. At this period the surname was most prevalent in Kent and, although the story is set chiefly in Norfolk and Yorkshire. The London printer and publishers' imprints are slightly at odds with the text, as is the slightly satirical title, and may indeed be a veiled criticism of works available for children, inasmuch as the 'Authoress' felt she could do no worse. It may be that the manuscript was written by an elder sister to keep her younger sisters amused, possibly during a holiday - sadly we may never know.



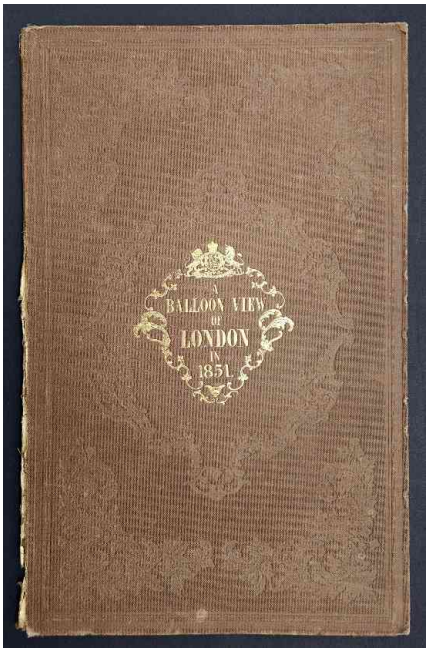
LONDON FROM ABOVE IN 1851

2 **[BANKS, John Henry].** A BALLOON VIEW OF LONDON [as seen from Hampstead], Exhibiting 8 square miles shewing The Great Crystal Palace, all Public Buildings, Railway Stations, Parks, Palaces, Squares, Streets &c. London: Published as the Act directs… by Banks, & Co, 4 Little Queen Street, Holborn. May 1st, 1851. **£ 1850**

FIRST STATE. *Folding engraved map, measuring 620 x 1055 mm, folding down into the original brown cloth-covered boards, upper cover lettered in gilt; a little spotted, front inner hinge weakened.*

An incredibly detailed panorama map offering a rooftop view of the streets, squares and open spaces of London, during the Great Exhibition year of 1851.

Hyde 3 (1).

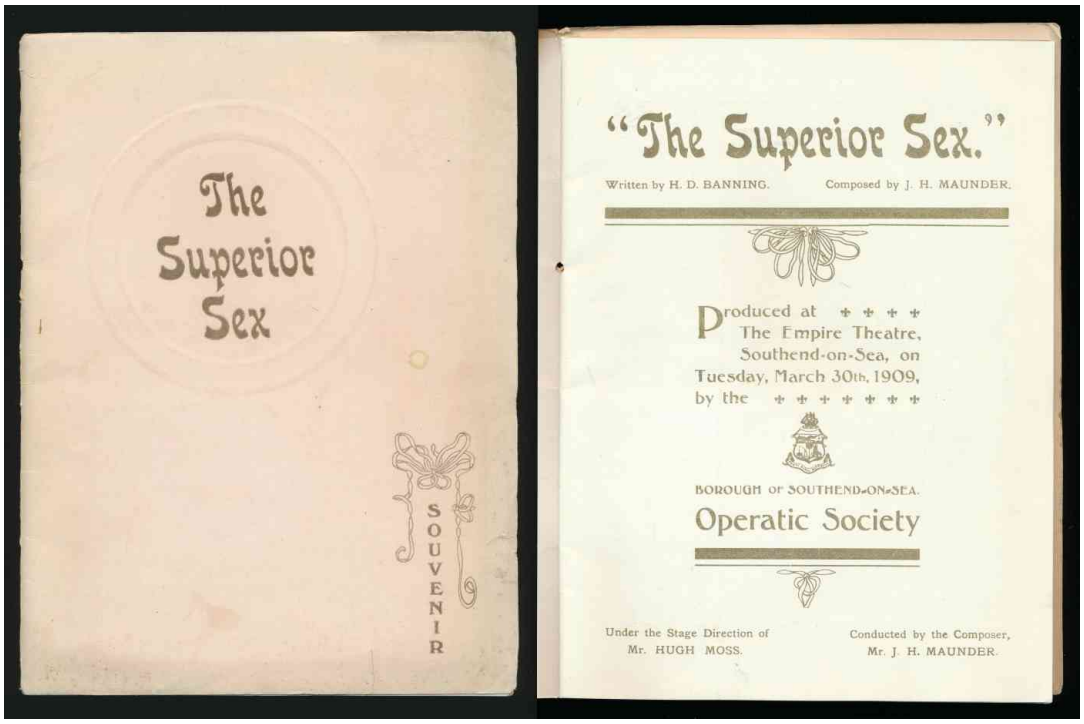


COMIC OPERA ON FEMALE EMANCIPATION

3 **BANNING, Henry Druce *text* and MAUNDER, John Henry *composer*.** THE SUPERIOR SEX. Produced at The Empire Theatre, Southend-on-Sea, on Tuesday, March 30th, 1909, by the Borough of Southend-on-Sea Operatic Society. [Southend-on-Sea]: Programme designed by Charles Stewart and Reginald Sharland; Printed by Ellis, Ltd; Blocks by "Southend Graphic," 1909 **£ 750**

4to, [18.5 x 24.5cm], pp. [24, printed in gold and black and including several half-tone text illustrations; also two leaves of thick green paper with 4 tipped in post cards sized portraits and scenes from the production;
original decorated pink wrappers lettered in gilt; a few discreet repairs but otherwise in fine condition.

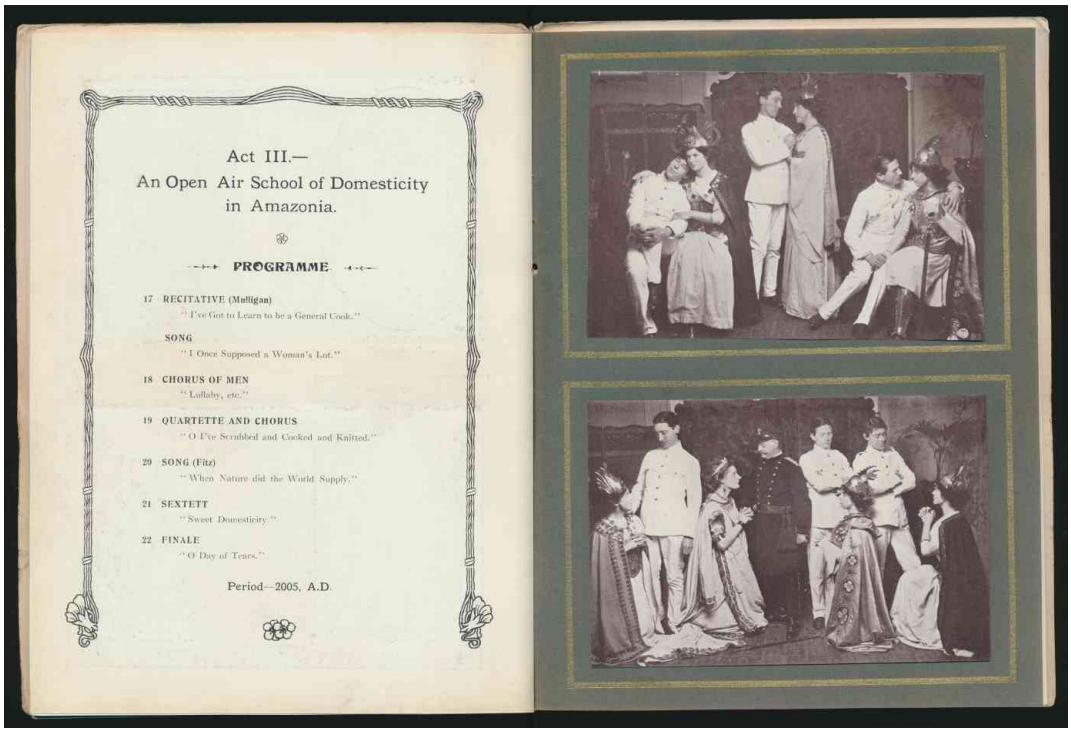
A delightful souvenir programme produced for the opening night of the topical comic opera *The Superior Sex*.



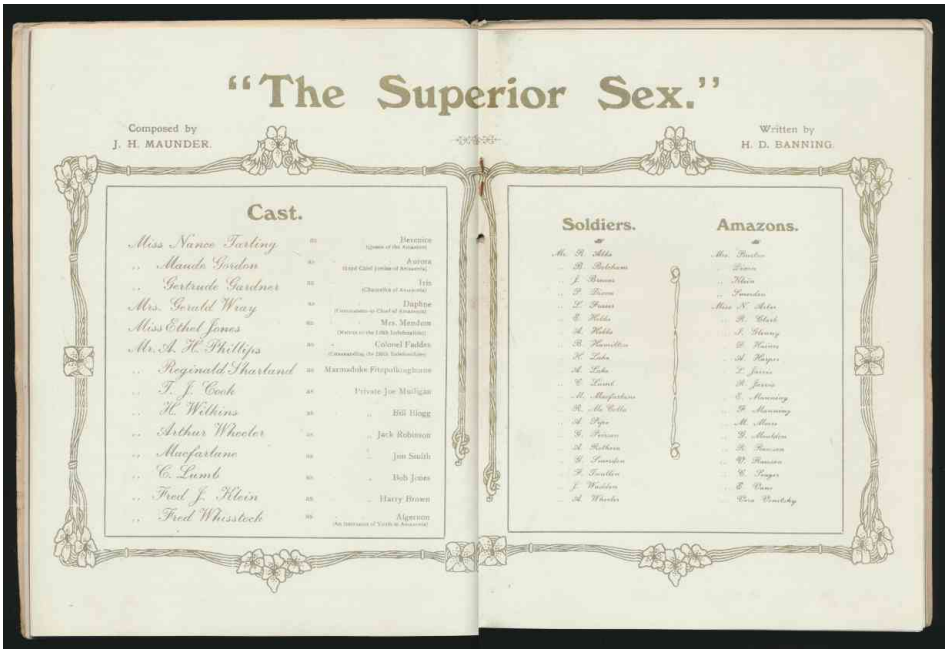
The story is set in the year 2005 and unfolds over three acts, beginning with the capture of a British regiment—the '125th Indefensibles'—by a formidable host of Amazons, whose queen, the stately Berenice, rules over a realm where women are considered superior to men. Forgotten by the War Office, the gallant soldiers swear allegiance to their new leader, the Amazonian ruler.

The second act opens on Berenice's tropical island, where the men of the regiment are compelled to perform domestic duties of the kind traditionally assigned to women. In the end, however, this topsy-turvy world cannot be allowed to become normalised. The tables are turned and, by means of a ruse devised by the rebellious 'Indefensibles', the men reassert their supremacy, while the Amazons acknowledge themselves vanquished.

The authors very clearly aimed at producing something akin to the Savoy Operas by Gilbert and Sullivan, with dialogue interspersed with funny songs. Therefore, for the souvenir programme several of these have been printed for the audience to follow. The sixth number, the March and Entry of the Amazons, includes the lines 'True master of might, / True guide of the spheres,/ Unconquered in fight, / Untarnished in years, / Is woman, the queen of creation, / The keel of the Cosmos she steers. / She is lord of the land, / She is queen of the sea, / In the palm of her hand / Are the Whale and the Flea; / Imperial Urger of Aether, / Controller of chaos is she. / Unfailing in force / Prolific in plan, / The gulfs of resource / To successfully span; / In kingly control she continues / The master of masculine man.'



The ninth number, 'Why She's such a Huge Success', is given by Daphne, the commander-in-chief of the Amazons, with the following two stanzas: 'Tis our country's pride and boast / That the women rule the roast, / And that man is but a puppet poor and puling; / Mediocre mild and meek, / Wishy-washy, waxen, weak, / So he stays at home while women do the ruling. / And the gentle husband sits / In the ingle nook and knits / Pretty things, and feeds the dicky bird with groundsel, / While his lady will arrange coups on the Stock Exchange, / And direct improvements on the County Council. / Then, of course, it's evident Women form our Parliament / Oh, the wondrous legislation of the bonnet; / In debate our female house / All speak at once, and this allows / Us to soon discuss a law and vote upon it. / Man in ignorance sublime / Speaks one only at a time, / Which is very dull andonly serves to bore us; / Think what hours you'd save if each / Dull, obstructing, prosy speech, / Were delivered in one simultaneous chorus.'



The run lasted, we believe, about a week at the Empire Theatre, Southend-on-Sea and, in February the following year, the London Operatic and Dramatic Society gave two performances at the Cripplegate Theatre, and again in November, with the only other production being to raise funds for the East Sussex (Territorial) Regiment in 1915, before it sank without a trace.

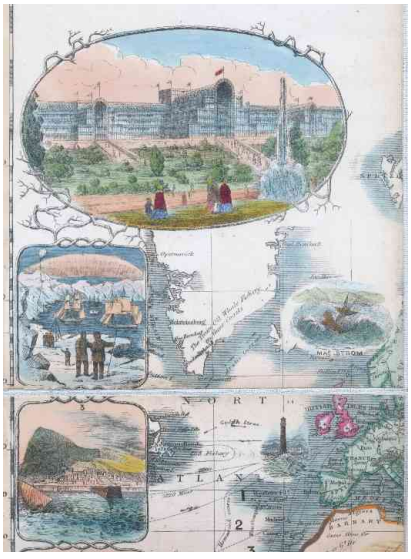
The author of the text, Henry Druce Banning (1876–1958), was throughout his working life a publisher's reader for T. Unwin Fisher; however, he also dabbled in writing poems and librettos and, in 1905, won first prize, from among 300 entrants, in a competition held by Messrs Chappell & Son for a comic opera libretto. We do not know how he came to know John Henry Maunder (1858–1920), an English composer and organist best known for his popular Passion cantata *Olivet to Calvary*, although possibly through Chappell. The vocal score for their joint venture in comic opera was published by A. Abbott & Co.

Maybe the groundswell of opinion against making light of women's suffrage was beginning to pall even by 1909, and certainly in the war years directly before limited suffrage was enacted in 1918.

Not in OCLC, and unrecorded as far as we are aware.

TEACHING CHILDREN ABOUT BRITISH IMPERIALISM THROUGH PLAY

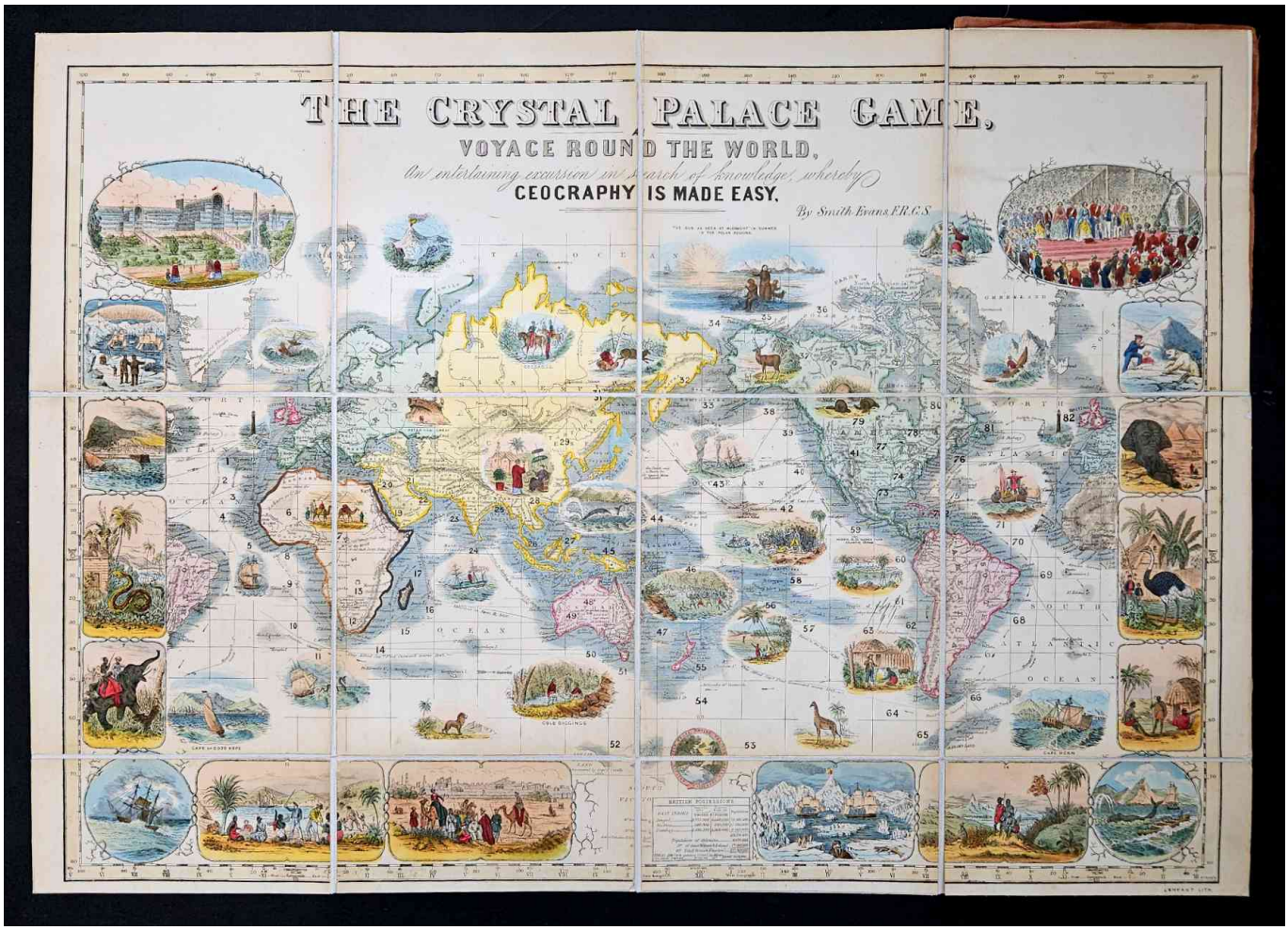
4 **[BOARD GAME]. EVANS, Henry Smith.** THE CRYSTAL PALACE GAME, A Voyage Around the World, an interesting excursion in search of knowledge, whereby geography is made easy. [London: Alfred Davis & Co., 58, 59, & 60, Houndsditch, 1855]. **£ 3750**



Lithograph map (71 x 50.5 cm), with fine original hand colour, dissected and mounted on new linen, with publisher's cloth cover lettered in gilt.

As part of the growing mid-nineteenth-century children's market, Henry Smith Evans' *The Crystal Palace Game* used a decorative cartographic map to promote emigration and British imperialism through play. Unlike other game-makers of the time, Evans wasn't a children's publisher but an emigration agent with a background in colonial logistics and mapping. His game, likely created both to commemorate the reopening of the Crystal Palace and to promote confidence in populating the Empire with emigrants, combines geography, spectacle, and imperial ideology.

The board features a central map bordered by fourteen display scenes from across the Empire—polar expeditions, colonial hunts, and Christian missions—all framed to highlight British civilisation. One scene of slavery, showing children being taken from their mothers, underscores Britain's claimed moral duty to abolish the practice. In contrast, an image of Queen Victoria at the Crystal Palace's inauguration emphasises national pride and imperial control. Other scenes often depict indigenous peoples or wild animals, typically to highlight British superiority.



The player's path is marked by numbered steps, starting at the Azores (step 1) and circling the globe—coasting Africa, passing through Arabia, around India, across the East Indies and the Pacific Rim, back to Australia, then along South America's coast, around Cape Horn, through Brazil and the West Indies, up the eastern U.S. seaboard to Newfoundland, and finally across the Atlantic to the British Isles.

Emigration is quietly promoted through depiction's of both opportunity and danger. A small chart at the bottom quantifies land, trade, and population across various 'British Possessions'. Profitable commodities like gold, tea, cotton, and sugar are mapped across colonies—echoing the Great Exhibition's earlier cataloguing of imperial wealth. Evans gives Australia particular attention, with eight stops and a striking image of 'Gold Diggings', clearly reflecting his commercial focus on colonial emigration. The game also includes the deaths of Captain Cook and missionary John Williams—framing them as examples of risk and bravery for future emigrants. The presence of Robinson Crusoe supervising Friday subtly reflects Britain's exploitative role in the lands it colonised.

Henry Smith Evans (1800–1862), was the son of a tradesman in Exeter. He was a partner in Smyth & Evans, Colonial Agents and Accountants, before going bankrupt in 1846. Undeterred, he later continued independently producing an emigration map (noted below). In 1850, he appears to have worked as a researcher for map publisher James Wyld, and through him submitted a petition to the House of Commons about the British Library's failure to catalogue up-to-date works on the colonies. Unsurprisingly, he later stood as a Liberal candidate in Berwick in 1857, stating he was 'in favour of any plan for promoting and facilitating emigration to the colonies as well as establishing home colonisation, whereby thousands of acres of waste land in Great Britain could be brought into profitable occupation.' His finances seem to have been precarious but somehow managed to keep his head above water, one of his children becoming a successful stockbroker.

Evans is best known for his *Emigration Map of the World… on Mercator's Projection showing the British Possessions, with the date of their accession, population, &c.*, published between 1847 and 1852 (and possibly later) with corresponding improvements. This background ideally positioned him to produce the map game, lithographed by the skilled John Anthony L'Enfant (1825?–1880), based on a voyage around the world. *The Crystal Palace Game* was almost certainly produced to coincide with the relocation and expansion of the Great Exhibition building to Sydenham, and clearly looked upon as a topical money spinner.

Unusually for the *The Athenaeum* it reviewed the game in its June 16, 1855 number. In a rather deprecatory unsigned review, now known to be by the novelist, Welsh historian and sometime educationalist Jane Williams (1806-1885) she said that 'The idea of this little work is capital, the execution less so. By means of a simple game, to the comprehension of which the youngest child in a nursery school-room is equal, it turns the acquisition of knowledge into a play. But it requires a teacher. A "Key" to the mystery is sold with the board; but this Key is of little use, as it asks a great many questions without giving answers; and in place of necessary information, we have



not unfrequently bad puns and wretched street slang. Take the following balderdash by way of illustration—(the ship is supposed to have arrived at the Antipodes):— "Read the Tables, and reflect on the vast extent of the British Empire, 'on which the sun never sets'—to which curious notion add, 'nor the tax-gatherer goes to bed!!' Well may our gracious Queen be proud of her dominions, in which slaves cannot live. Sing 'God save the Queen'—if you can. You are also at liberty to turn two summersaults, by way of exemplifying the revolutions of the globe. Suppose you were shot through the tunnel, what a glorious 'bore' it would be!!" Surely Mr. Evans cannot think this pleasantry! Take one other example of his style—(the vessel has now arrived in the Gulf of Mexico): " Whilst flowing on with the stream, and all apparently serene, the ship suddenly strikes on a rock and is wrecked." The purchaser will do well to put the "Key" into the fire. Without it the board is perfectly intelligible; and the acute teacher who rewards good conduct by the 'Voyage Round the World' will know better what to explain to his pupils, so as to engage their interest in the places and events described than the book can tell him.'

This rather damning indictment probably damaged sales of the game, hence its rarity, and also the likely reason that no copy of the rules has ever been found.

Rare we are only able to trace three institutional examples: those in the British Library, Yale Centre for British Art, and National Library of Australia; copies of the *Key* has evaded us.



SATIRISING STUBBS & APING THE ARISTOCRACY

5 **BUNBURY, William Henry.** A CITY HUNT. Mr. Bunbury [i.e. William Henry Bunbury] del. Js. Bretherton f. [c. 1780].

[*Together with:*] HYDE PARK 1780. H. Bunbury del. Js. Brerton f. 23rd Feby. 1781. **£ 3500**

Two Triptych's in drypoint and etching; the sheets of City Hunt [measuring 62 x 57.5 cm, 66 x 57.5 cm, and 62.5 x 57.5 cm, those of Hyde Park 1780, each measuring approximately 64 x 52.5 cm.]; some minor edge damage, but with no loss.



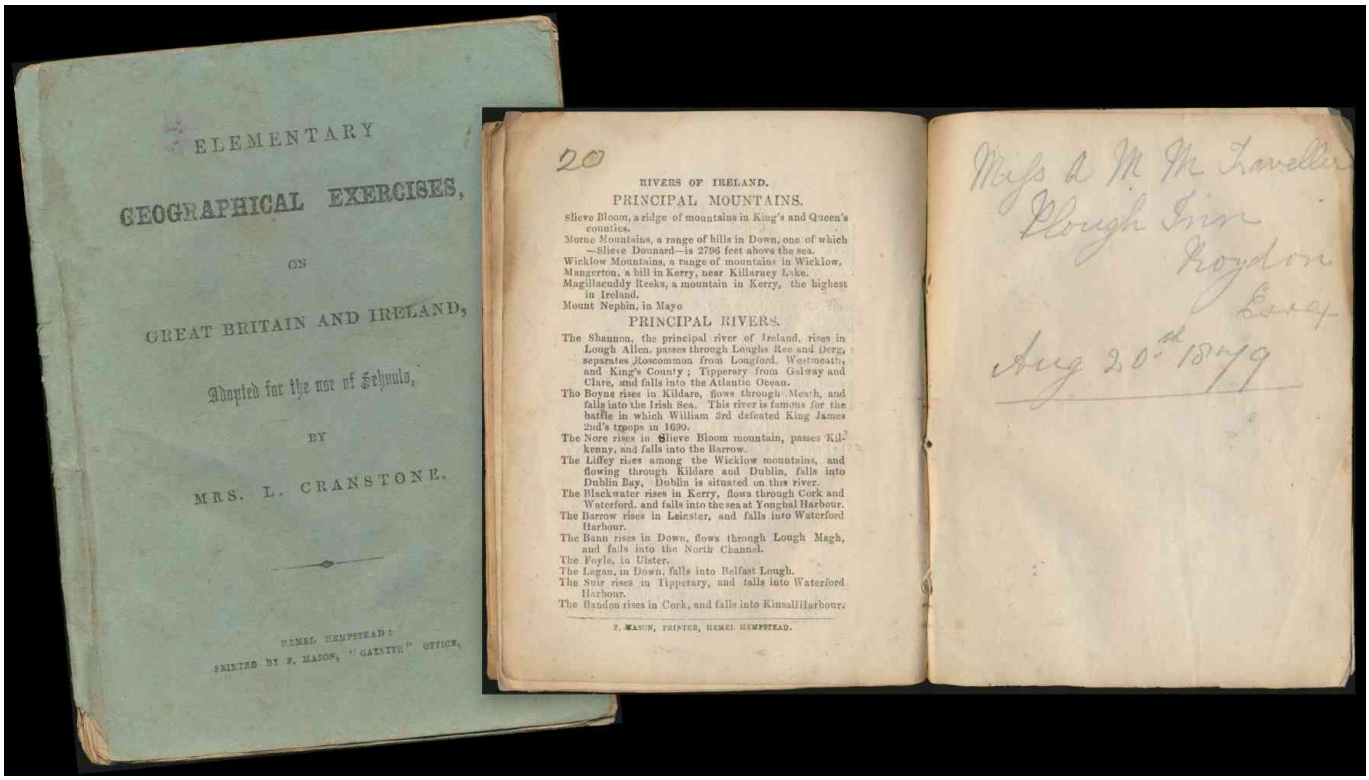
Rarely found in their original format, these important examples of late eighteenth-century English humour are usually trimmed in order to conjoin the images into two continuous sheets. The scenes are really a comment on the *nouveau riche*, both in the country and in town, where Bunbury revels in their absurdity in aping the aristocracy.

A City Hunt has in the bottom margin the artist, engraver, and dedication by engraver James Bretherton: 'To His Royal Highness George Prince of Wales'. A group of 'cits' [i.e city types] on horse-back charge from right to left towards London to get a drink. An upturned mile-stone tells us they are five miles from Shoreditch Church. They leap across a piece of water whilst a terrified cross-eyed man has fallen into it. Mongrel dogs get in the way, amused spectators watch from an open cart and from a passing stage-coach. Meanwhile and excited chimney sweep, seated astride the inn sign on the right waves his brush, cheering on the hysteria. A sign on the left announces: 'Iohn Bole Dealer in all sorts of Spirits'.



Hyde Park displays a scene, presumably Rotten Row, Hyde Park, with an assortment of riders take an airing. Most ride from right to left their way firmly blocked by three obstinate stationary riders whilst an attractive female rider ignores the attention of the men. A coachman on the right with his stout mistress seated behind him side-saddle, energetically encourages his unwilling, urinating horse to move. A pack of dogs attack a portly man, and three more dogs sniff each other. A lady wearing a calash hood is trailed by her black page carrying a closed parasol. [BM Satires 5925-5927].

William Henry Bunbury (1750-1811), sportsman, caricaturist and writer, was known for his admirable chalk drawings of scenes of real life, most of which were engraved for him by other artists—Ryland, Gillray, Rowlandson, Watson, Bartolozzi, the print-seller Bretherton and, as here, Dickinson.



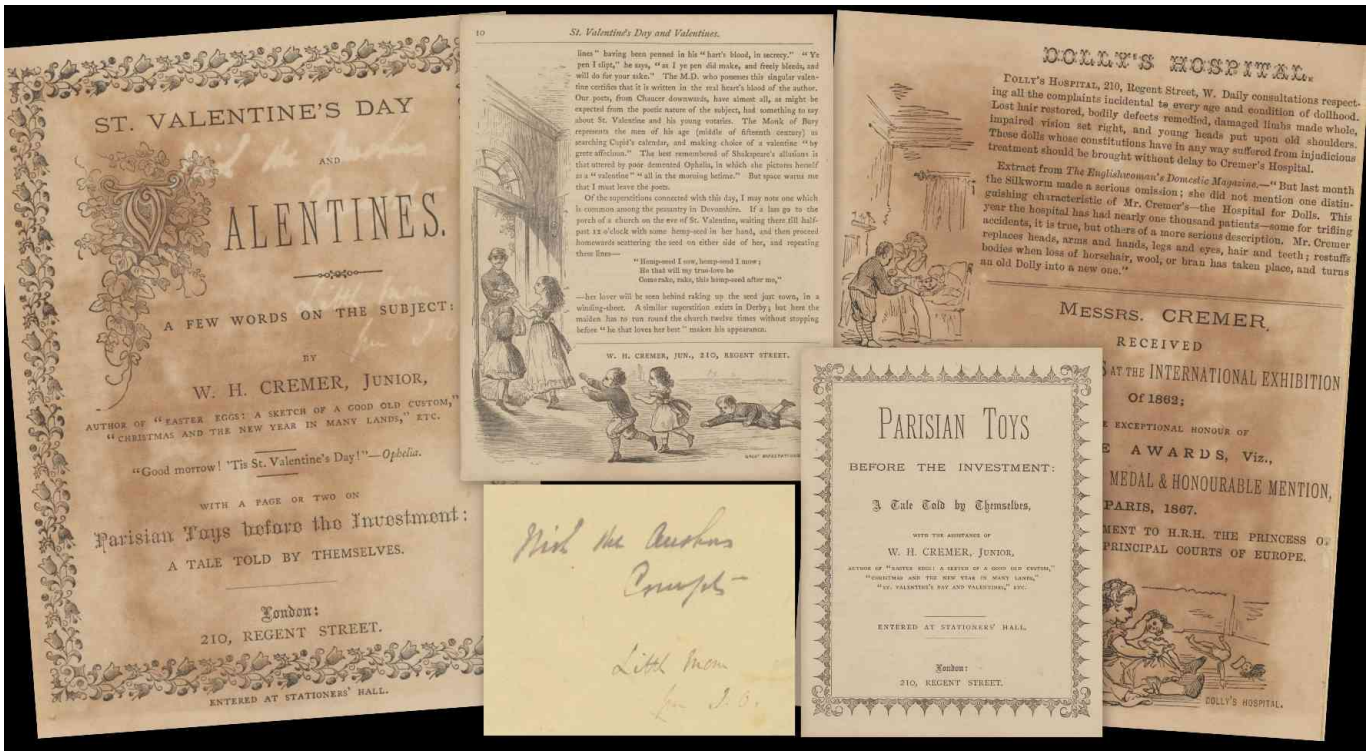
UNRECORDED

6 **CRANSTONE, Lillia** ELEMENTARY GEOGRAPHICAL EXERCISES, or Great Britain and Ireland, Adapted for the Use of Schools. Hemel Hempstead: Printed by F. Mason, "Gazette" Office, [c. 1879]. **£ 300**

12mo, pp. 20; with an addendum tipped in slip for Suffolk. original printed wrappers rubbed, and several corners chipped. With the pencil ownership inscription on a rear blank for "Miss A.M.M. Traveller, Plough Inn, Roydon, Essex. Aug. 20th 1879."

The work includes a synopsis of the counties with their towns, along with the principal geographical features of each county - somehow 'Suffolk got missed and a slip had to added in the correct place. This edition is unrecorded, although Mrs. Cranstone's only known published work, *A Synopsis of the Geography of Great Britain and Ireland: Adapted for the Use of Schools*, (1877), appears to be identical in all respects except pagination and no priority can be really be positively established between the editions.

Lillia Cranstone (née Messenger) was the schoolmistress of a Ladies' School at Marlowes in Hemel Hempstead, which accommodated around twelve boarding pupils. She managed the school with her husband, Lefevre James Cranstone, who served as the drawing master, assisted by three additional governesses who taught music, French, and cared for the junior class. Born in 1825, Lillia had been operating the school with her sister in Marlowes before her marriage. In 1855, she married Lefevre, and together they purchased Hill House near the High Street and there they had three children, and the expanded household allowed Lillia to begin boarding pupils on the premises. Following Lillia's death in 1882, Lefevre- who had previously visited the United States on a painting tour in 1859 - sold the school and emigrated to Australia.



PUBLISHED AT VICTORIAN LONDON'S MOST FAMOUS TOY SHOP

7 **CREMER, William Henry.** ST. VALENTINES DAY and Valentines. A Few Words on the Subject: By W.H. Cremer, Junior… with a page or two on Parisian Toys before the Investment: A Tale Told by Themselves. London: 210, Regent Street. [c. 1871]. **£ 450**

FIRST EDITION, PRESENTATION COPY. *16mo, pp. 15, [1] blank, 8, 10, [4]; text printed within decorative engraved borders relating to the text, be it rabbits playing the violin, a monkey playing the drums, dolls, Easter Eggs, or little angels delivering Valentines Cards, some signed by the artist; bound in the original red publisher's cloth, upper board lettered and stamped in gilt, all page edges gilt, cloth rather discoloured and soiled, but still a desirable copy, nonetheless, inscribed 'With the authors Compts' on front free endpaper.*

Scarce first edition of W.H. Cremer Junior's *St. Valentine's Day and Valentines*, really produced as an advertising gimmick for his toy shop in Regent Street in the lead up to Easter. The book is in two sections, the first being a brief history of Valentine's Day from the earliest times through to the 1870 (he notes 1,545,755 Valentine's cards were sent in that year!). The second section is a short tale on the lack of toys and dolls in France due to the Franco-Prussian war and the Siege of Paris.

Of particular interest are the final four pages, made up of advertisements under the heading 'Easter Eggs', including his 'Easter Egg Galop' (this includes reference to chocolate Easter Eggs which must be one of the earliest mentions as the first was commercially produced in the UK by J S Fry & Sons in 1873), his entertainment's for evening parties and his conjuring saloon (magic lessons in Regent Street), and finally for his Doll's Hospital, which promises "lost hair restored, bodily defects remedied, damaged limbs made whole, impaired vision set right, and young heads put on old shoulders".

William Henry Cremer Junior was the owner of Victorian London's most famous toy shop, 'The European Toy and Game Warehouse' at 210 Regent Street, the address at which this book was published, and one of the earliest British stockists of Jumeau dolls, and also renowned for his doll's hospital and his Magic and Conjuring books. His father, W. H. Cremer was (according to Hannas) based at 27 New Bond Street from 1862 to 1870 and recorded as a "Manufacturer and Importer of Toys and Games to Her Majesty and all the Royal Family, the Courts of Prussia, France and Austria", with prize medals awarded in the Exhibitions at London 1862 and Paris 1867. Cremer Junior set up his business at 210 Regent Street around 1861, proudly stating they were "Makers of Games to Her Majesty's Army, and the Principal Foreign Courts", and "By Special Appointment to HRH The Princess of Wales", adding "The only Exhibitor of Croquets in the Exhibition of 1862, and in the Paris Universal Exhibition, 1867". He seems to have published two further works around the same time with the same aim - to bring trade to his toy shop: *The Toys of The Little Folks of all Ages and Countries* aimed at his doll customers, and *Christmas and the new year in many lands; a souvenir*, evidently published in the run up to Christmas.

OCLC records three copies in the UK, at the British Library, Cambridge and the London Library, with no copies recorded in North American libraries.



CHILD'S MEMENTO OF A VISIT TO THE 'NEW' CRYSTAL PALACE

8 **[CRYSTAL PALACE GAME].** THE SILVER BELL, or the Crystal Palace. An Amusing Game. [London, E. & M. A. Ogilvy, c. 1854]. **£ 950**

56 cards [86 x 59 mm (3? x 2¼ inches)] mainly hand coloured lithograph cards including 20 'Bell Cards', 27 'Crystal Palace Cards,' 5 'Silver Bell' cards and 4 other cards; housed in original wooden box [15.5 x 11 x 4 cm (6 x4½ x 1½ inches)], the sliding lid with large hand coloured decorative title label.

Rare game, likely created to capitalise on the opening of the Crystal Palace at Sydenham in 1854. Originally used for the Great Exhibition in Hyde Park in 1851, the glass structure was reconstructed and expanded at a new site in South London, alongside an extensive park.

The cards for the game are divided into three main types: 'Bell Cards', 'Crystal Palace Cards,' and 'Silver Bell' cards. The first two types illustrating the main attractions at Sydenham. The twenty 'Bell Cards' feature subjects such as Aboo Simbel's Tomb, the Extinct Animals in the park, and the Crystal Fountain. The second type of eighteen illustrated 'Crystal Palace Cards,' depicting views of various architectural courts within the palace, including the Egyptian, Assyrian, Grecian, Pompeian, Roman, Byzantine, Renaissance, Alhambra, and Elizabethan Courts. Additionally, there are nine corresponding title cards for each of the 'Courts'. The pack also includes a third type with five cards depicting a 'Silver Bell' cards. To complete the pack are two forfeit cards, and a 'Crystal Palace' title card.

The rules of the game are fiendishly complex and originally required a board featuring compartments with the names of the nine 'Courts' and the 'Silver Bell.' This board was likely a simple sheet printed with the relevant names, but both the board and the original rules have been lost from this example. However, we do have a transcription of the rules, so we know how the game was played. In general terms the players were dealt out about half the pack and then took turns, placing counters on the board, and either losing or gaining counters depending on whether a 'Bell Card,' 'Crystal Palace Card,' or 'Silver Bell' card was drawn.

The Ogilvy family was involved in games, publishing, and bookshops for several generations. Ogilvy and Son, Holborn, published a print of Chessmen in 1806, other early printed works were published by Darton & Clark. David Ogilvy, the elder later ran a bookshop and circulating library in Hampstead around 1826 and probably until his death in 1829. David Ogilby junior produced his first known game *The Old Soldier and his Dog* which was advertised around 1836 although main business was actually as a carpet manufacturer under the name of Wood & Ogilby trading from 7 Southampton Row. This address is also used for the David Ogilvy's 'Repository for Rational Toys and Amusements', the imprint of which is found on such games as *L'Orient or Indian Traveller*, *The Quarters of the Globe*, and *The Royal Regatta*. It would appear that although David may have invented the games his two sisters, Elizabeth and Mary Ann, were very much involved in the toy and game business both holding counters at the Soho Bazaar from at least 1850 when David's main occupation was the agent for a carpet



manufacturer in Stourport. One wonders if the use of David's name was partly a cover, and it was the sisters who were in reality the proprietors of the toy and game part of the family enterprise as their production continued under their names until about 1870. By 1868, David operated a bookshop on Edgeware Road, and some of his games bore that address. He relocated to 17 Christ Church Road in Hampstead by 1877, producing card games. In 1879, he moved to Liverpool, where he briefly attempted to publish games again.

Although unsigned the illustrations for this game are clearly by James Richard Barfoot who provided several works for the Ogilvy's other games and toys. Born in Clerkenwell, London in 1794, he married Mary Ann in the 1820's and settled in Islington where they had three daughters and a son. At the time this work was published he rented at 1 Gainsford Place. Although his name appeared in the Court directory and he exhibited a few paintings at the Royal Academy, the family do not seem to have been successful enough to have a live in servant, but did rent rooms to lodgers including a straw bonnet maker and cambric merchant. Like many artists of this period he probably led a rather hand-to-mouth existence with some outward signs of gentility. His name is associated with various jigsaw puzzles, as well as works published under the Betts and Darton imprints, but many of his works remain to be identified as the family, all now working on various products, tended to supply a steady output of designs and puzzles for the wholesale trade to apply their own imprint. In the census the family gave their collective occupation as 'Designer in Wood and Lithographic Artist', and we see that the business began to be transferred to the children. Mary Ann died at Brighton in 1855 and James succumbed to typhus at Gainsford Place in 1863, though their son appears to have still lived at Gainsford Place in the following year, after which references to the Barfoot family peter out, although James is known to have died as late as 1904.

See https://collections.vam.ac.uk/item/O26604/the-silver-bell-card-game for the only other copy recorded (also lacking the board).

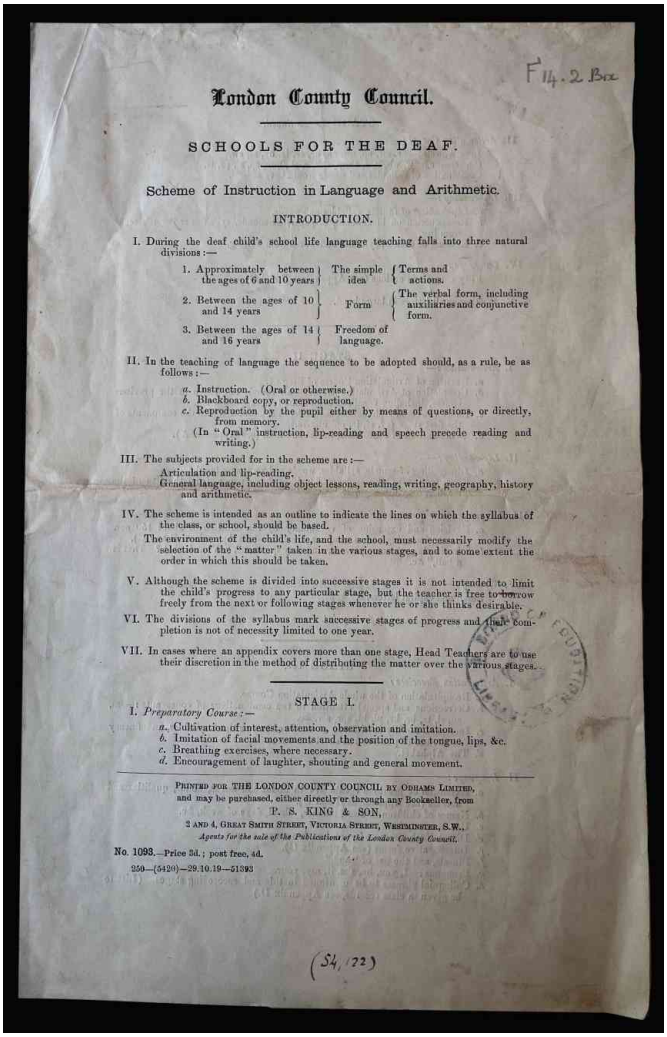
NEW PLAN FOR TEACHING THE DEAF

9 **[DEAF]. BLAIR, Robert.** LONDON COUNTY COUNCIL. SCHOOLS FOR THE DEAF. Scheme of Instruction in Language and Arithmetic. [London]: Printed for The London County Council by Odhams Limited [1919]. **£ 225**

Folio, pp. 8; stitched as issued; with the stamp and label of the Board of Education Reference Library.

Blair's plan for language and arithmetic was structured around three main stages of learning. From ages 6 to 10, the focus was on simple ideas, actions, and everyday terms. Between 10 and 14, the emphasis shifted to teaching how language works, including explanations of verb forms and connecting words. From 14 to 16, pupils progressed towards using language more freely and confidently.

Lessons generally followed a straightforward sequence: beginning with some form of instruction (often oral), followed by copying or practice on the blackboard. The child would then be expected to recall what they had learned, either through question and answer or from memory. Blair's initial method of teaching relied primarily on oral techniques, including speech and lip-reading, alongside articulation, reading, writing, geography, history, and arithmetic, before moving on to their application in reading and writing. The overall scheme was designed to guide teachers away from rigid instruction, encouraging instead an approach that took into account each child's background and individual pace.



F 14.2 Box

London County Council.

SCHOOLS FOR THE DEAF.

Scheme of Instruction in Language and Arithmetic.

INTRODUCTION.

I. During the deaf child's school life language teaching falls into three natural divisions:—

1. Approximately between the ages of 6 and 10 years — The simple idea — Terms and actions.
2. Between the ages of 10 and 14 years — Form — The verbal form, including auxiliaries and conjunctive form.
3. Between the ages of 14 and 16 years — Freedom of language.

II. In the teaching of language the sequence to be adopted should, as a rule, be as follows:—

a. Instruction. (Oral or otherwise.)
b. Blackboard copy, or reproduction.
c. Reproduction by the pupil either by means of questions, or directly, from memory.
(In "Oral" instruction, lip-reading and speech precede reading and writing.)

III. The subjects provided for in the scheme are:—
Articulation and lip-reading.
General language, including object lessons, reading, writing, geography, history and arithmetic.

IV. The scheme is intended as an outline to indicate the lines on which the syllabus of the class, or school, should be based.
The environment of the child's life, and the school, must necessarily modify the selection of the "matter" taken in the various stages, and to some extent the order in which this should be taken.

V. Although the scheme is divided into successive stages it is not intended to limit the child's progress to any particular stage, but the teacher is free to borrow freely from the next or following stages whenever he or she thinks desirable.

VI. The divisions of the syllabus mark successive stages of progress and their completion is not of necessity limited to one year.

VII. In cases where an appendix covers more than one stage, Head Teachers are to use their discretion in the method of distributing the matter over the various stages.

STAGE I.

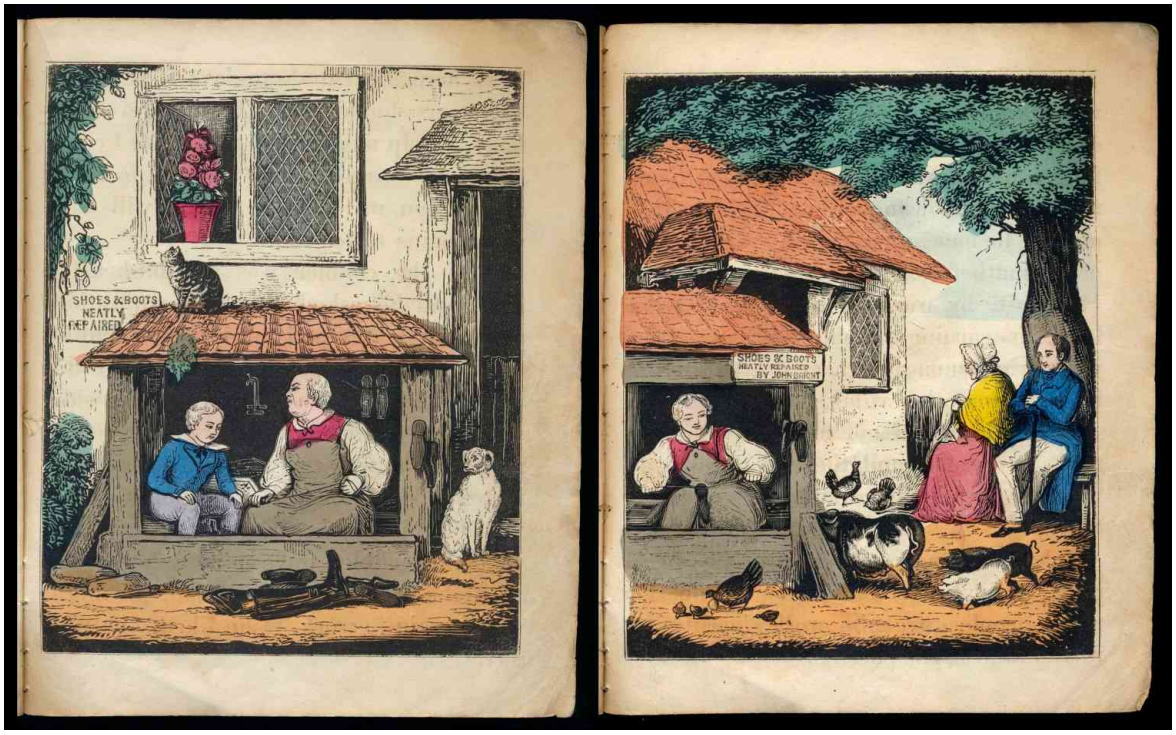
I. *Preparatory Course:*—
a. Cultivation of interest, attention, observation and imitation.
b. Imitation of facial movements and the position of the tongue, lips, &c.
c. Breathing exercises, where necessary.
d. Encouragement of laughter, shouting and general movement.

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2 AND 4, GREAT SMITH STREET, VICTORIA STREET, WESTMINSTER, S.W.,
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(54/122)

The Scots educationalist, Robert Blair (1859-1935) gained considerable experience as a teacher before his appointment in 1894 as one of the first inspectors of science and art, with responsibility for Scotland. In 1900, he went to Ireland, and worked there for four years, first as an inspector and afterwards as the Assistant Secretary for technical education. However, his most distinguished contribution to education was as Education Officer for the London County Council, a post that he held for twenty years. At the end of his career, he contributed information to the committee compiling the 1926 Hadow Report on 'the education of the adolescent'. Following his retirement in 1924, he stood unsuccessfully as Liberal candidate for Harrow in the General Election.

Not in OCLC.



'THUS YOU SEE WHAT A GOOD THING IT IS NOT TO BE IDLE'

10 **[DEAN & CO, *publishers*].** AUNT AFFABLE'S STORY OF THE MERRY COBBLER, or, what Good a Little Boy can do [wrapper title]. London: Dean & Co, [1843 or 1844]. **£ 385**

FIRST EDITION. *4to (18.1 x 15.2cm), pp. [7] printed on rectos only, with first and last leaf pasted onto wrappers; hand-coloured wood-engraved frontispiece and seven hand-coloured wood-engraved half-page illustrations above text on each page; creased and marked, short marginal tears and chips, occasionally touching image or text, with some discreet repairs in places; original buff publisher's printed wrappers, upper wrapper with wood-engraved series border, lower wrapper with publisher's advertisement for the other works in the series, wrappers marked and with short tears and chips, spine split and resewn; a rare Dean publication.*

Attractive and visually appealing first edition of this *Story of the Merry Cobbler, or, what good a little boy can do*, beautifully hand coloured, published by Dean & Son as part of their 'Aunt Affable series, each designed to instil good morals in their young readers.

'John went every day to work for the cobbler, and soon became so clever, that he earned two or three shillings a week, which he always took home to his parents, who were enabled, by that means, to have many comforts that they never had before. At last, by working hard, and saving half his earnings, John was, in a few years, rich enough to have a little stall of his own in another village, and was able to support his father and mother, who were then grown old; and they all three lived together in a little cottage with a garden to it. John could make shoes as well as mend them, and always had plenty to do, for many people gave him work, because he was so kind to his parents' (p. 12).

The publisher's name and address is given on the front cover as 'Dean & Co. Threadneedle St', which limits the book's publication date to the period between 1843 and 1846 when the company was called Dean & Company (it was based at Threadneedle Street from circa 1800 to 1855). This can be further narrowed to either 1843 or 1844 by an advertisement in *Bent's Monthly Literary Advertiser, Register of Books, Engravings, &c.* of 10 November 1843, which lists thirteen works in the series, including *Story of the Merry Cobbler*, under 'Aunt Affable's New Sixpenny Books for Children' (p. 164). The story proved so popular that Dean reissued it under a new title, *Little John, or the bright silver shilling*, published as part of their 'Aunt Busy-Bee's'.

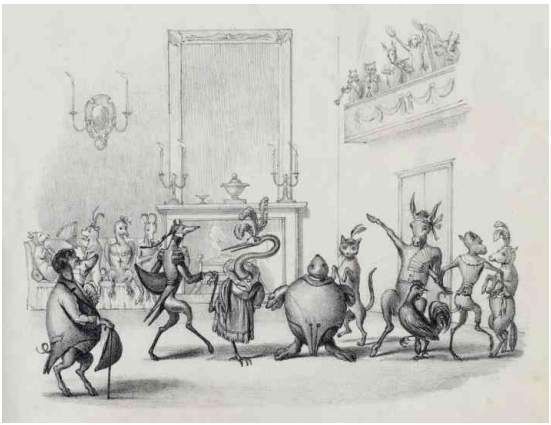
The work is very rare both in institutional collections and in commerce: no copy is recorded in COPAC; OCLC only locates two copies worldwide, both in North America, at Princeton and Indiana.



ILLUSTRATED PRIVATE FANCIES

11 **[DELAMARE Henrietta Elizabeth Cholmondeley, *neé* Williams-Wynn, Baroness].** LIFE AND ADVENTURES OF MR. PIG AND MISS CRANE. A Nursery Tale. Embellished with designs. [Chester]: [Crane Press], [1833]. **£ 650**

Lithographed throughout: title and 12 full-page illustrations on rectos (the first signed with monogram VR), and 12 leaves with four-line rhymes on versos (ten lines on the last); illustrations printed on a different paper stock from the text, and with tissue guards; the text watermarked 'A. Fonwen 1832'; original? blue silk covered boards, stitching replaced and spine slightly worn; inscribed on inside cover 'Dunfeld 1833'.



'Walter Crane's father, Thomas, and uncles William, John, and Philip ran a private lithographic press in Chester from ca. 1829 to ca. 1839, mostly reproducing Thomas's portraits of the nobility (including the late duke of Westminster) and thefamous (the violinist Paganini); their efforts included at least three productions in book form. Lady Delamere's verses with Thomas Crane's designs are an early example of the illustrated private fancieswhich the Victorians so much enjoyed. The book is not listed in the general catalogue in Michael Twyman's *Early Lithographed Books* (London, 1990). [Alderson & Oyens]

The verse tell the tale of Mr Pig falling in love Miss Crane, kills a rival in a dual and soon they elope to Gretna Green with Miss Crane, only for the carriage to meet with accident 'Pig flies aloft, Miss tumbles down / Brock is her neck, and crack'd his crown!'.

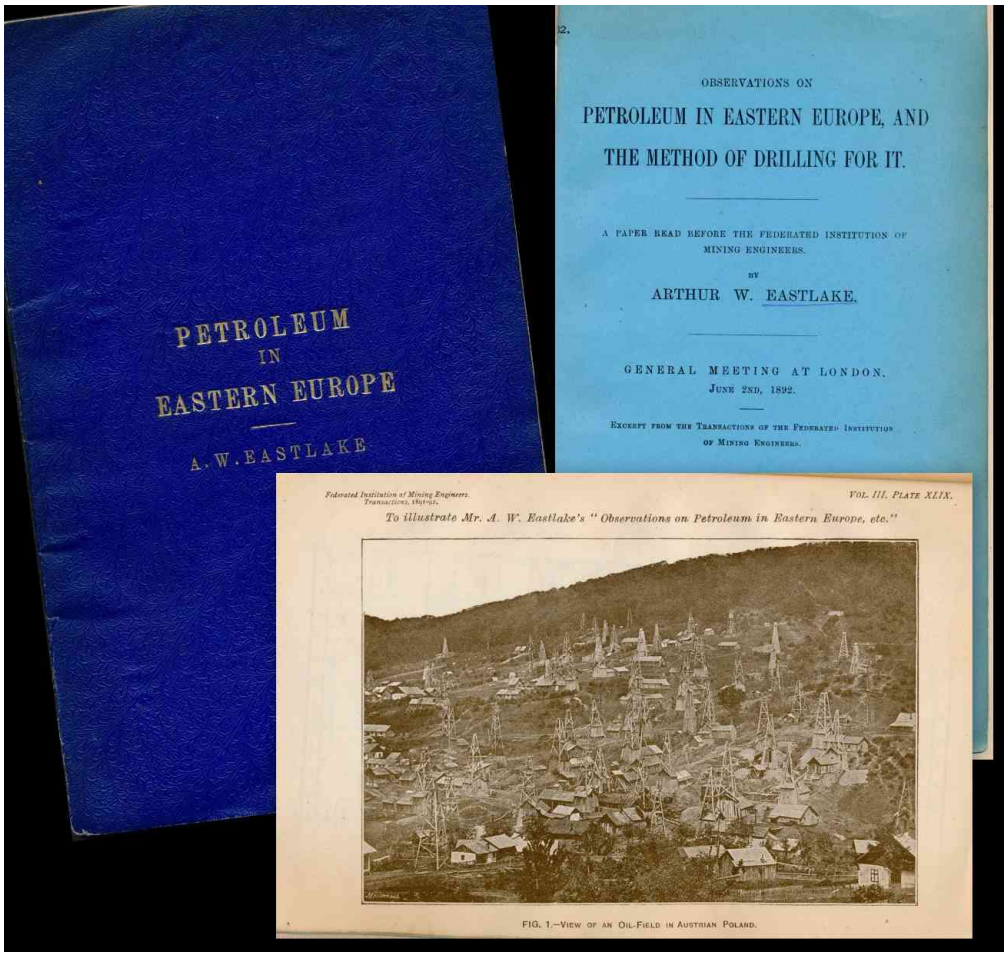
Henrietta was a proficient artist with know drawings and etchings by her located at the Metropolitan Museum and British Museum. She was one of eight children to Sir Watkin Williams-Wynn, a major welsh landowner and his wife Lady Charlotte Grenville, a daughter of former British Prime Minister George Grenville. With her husband they entertained in high style in London and she devoted herself to various charitable and social gatherings in Chester and her home at Vale Royale.



There has been some confusion regarding the authorship, date, and purpose of the *Life and Adventures of Mr. Pig and Miss Crane*. The British Library attributes the authorship to Lucy Charlotte Wrangham, while the Bodleian credits Delamere. The date ranges from 1825 to 1836, and the purpose is cited as being produced for the Tarvin Bazaar of 1836. The Wrangham authorship is incorrectly extrapolated from a footnote in her father's *Quadrupeds' Feast*, which is said to have been published in 1829, though it must clearly have been printed several years later. The reference to the Tarvin Bazaar is likely only partial; Delamere probably created the work for a different event for in October 1832, a Bazaar in aid of the Funds of the Chester Infirmary was proposed with Delamere as one of the committee. Three months later, on January 4, 1836, Lady Delamere had a stall there and in the preceding three months there was time enough to easily

produce our work. It was likely also purchased at the time of the bazaar by one of the Tomkinsons of Dorfeld Hall, near neighbours of the Delameres. This still does not answer who 'VR' who left their initials on the first illustration, although presumably the lithographer who transcribed the verses and illustrations onto stone. The earliest note citing the work is in the 'Cheshire Bibliography' appended to volume 2 of *The Cheshire and Lancashire Historical Collector*, 1855 where the author is also ascribes to 'Lady Delamere.'

OCLC records five copies in North America, at UCLA, Princeton, Indiana, Boston and The Morgan; see Brian Alderson & Felix de Marez Oyens, *Be Merry and Wise*, 264.



EARLY PROMOTER OF THE PETROLEUM INDUSTRY

12 **EASTLAKE, Arthur W.** OBSERVATIONS ON PETROLEUM IN EASTERN EUROPE, AND THE METHOD OF DRILLING FOR IT. A Paper read before the federated Institution of Mining Engineers… General Meeting in London, June 2nd, 1892. Excerpt from the Transactions of the Federated Institution of Mining Engineers. London and Newcastle-upon-Tyne: Andrew Reid, Sons & Co., Printers and Publishers. 1892. **£ 475**

FIRST SEPARATE EDITION, PRESENTATION COPY. *8vo, pp. 34; with one photographic plate and three folding plates (one map, two diagrams); paper lightly and evenly toned; in the original publisher's limp blue cloth, spine and upper cover lettered in gilt, lightly rubbed, with an original letter from the author tipped in presenting the work to the secretary of the Institution of Civil Engineers, with their label to front pastedown.*

Eastlake was a mining engineer and co-founder, with Sir Boverton Redwood, of the Petroleum Institute, and was an early and experienced promoter of the petroleum industry.

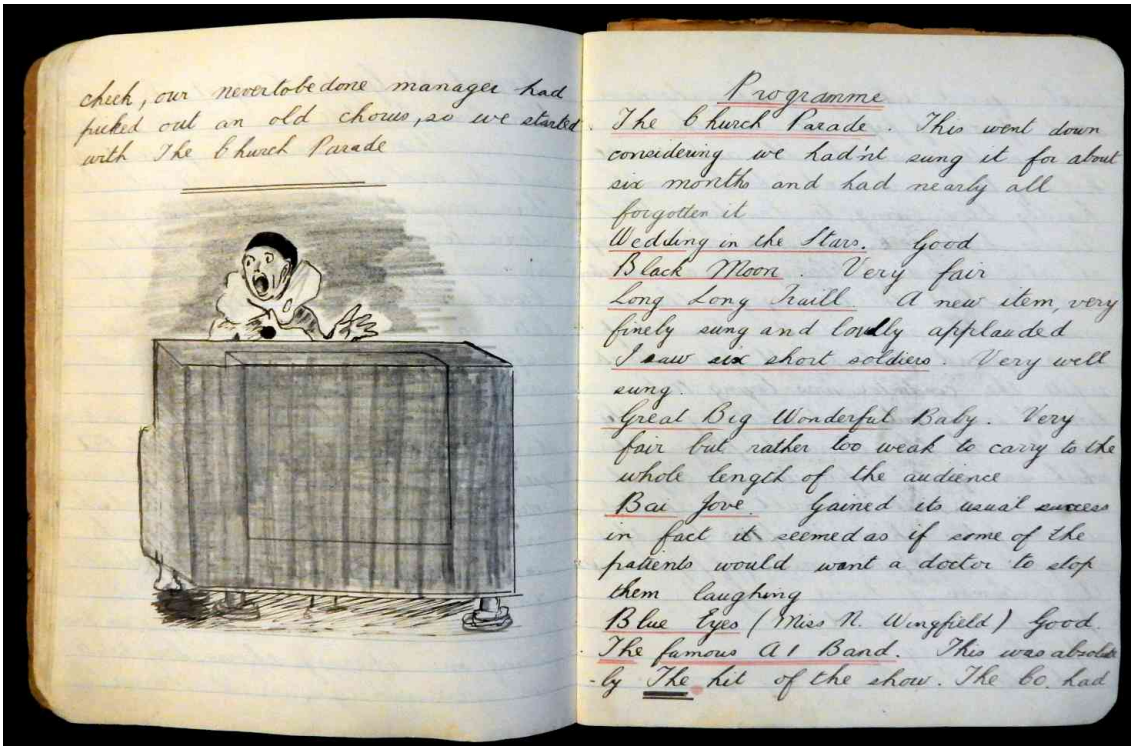
At the time Eastlake's paper was read, something like a third of the world-wide oil produced came from wells in Austria-Hungary, with wells in the Caucasus soon coming into production that for a short time even outpaced American production. In his *Observations* Eastlake takes stock of production at this time, showing how useful oil was for illumination, lubrication, propulsion and health benefits, but with no mention yet of the internal combustion engine.

Clearly warming to his subject, he gives some personal uses of one of the many products: 'A celebrated dramatist and journalist asserts that paraffin (meaning thereby refined petroleum as used for burning oil) mixed with onions, is an admirably effective hair invigorator or restorer. The writer has not tried this mixture, but he has found crude petroleum, as drawn from the wells, an excellent thing for keeping the hair in good condition. The peasants

and small farmers on the lower slopes of the Carpathians, in Galicia, are prepossessed in its favour to such an extent that the consulting engineer has frequently, when directing well-sinking operations, been implored to supply them with a gallon or so for application to animals suffering from mange or other quadrupedal diseases, and they maintained afterwards that the animals were greatly benefited by its use. In Galicia it is a common saying that the ravages of cholera are practically unknown in the petroleum districts, but the writer cannot vouch for this belief.'

Much of the text is about the efforts to actually get the oil from the ground, the development of new areas and the methods available for drilling. No mention is made of pollution and, of course, the problems that beset us today from such universal extraction, which were then unsuspected.

Not in OCLC, apparently unrecorded.



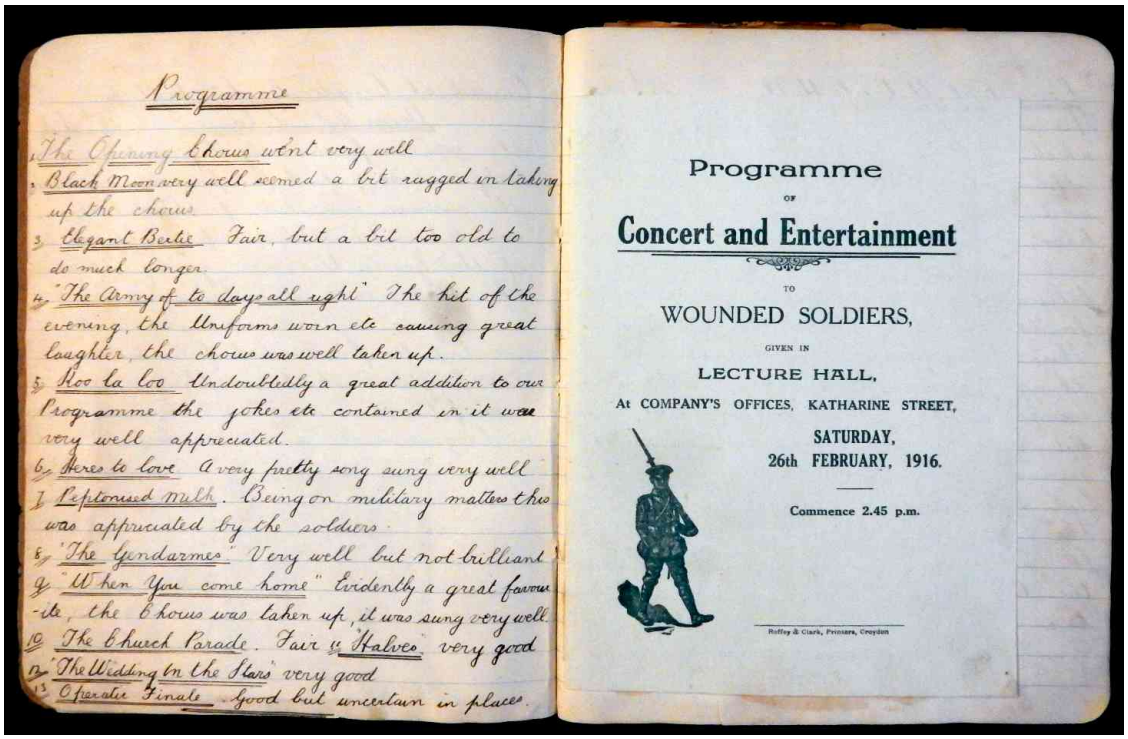
FASCINATING RUNNING COMMENTARY OF THEIR CONCERTS

13 **[ENTERTAINMENT].** RECORD OF THE A1 BLACK AND WHITE PIERROTS, a touring troupe during the Great War. [Croydon & London], 1915-1918. **£ 550**

4to pp. [68] manuscript notes, including programmes and newspaper cuttings, with 52 pages unused; original black limp cloth.

The A1 Black and White Pierrots were formed in October 1915 in order to raise funds for various charities, although in the long run the concerts and recipients of the money they raised went toward charitable work in aid of the war effort.

We do not know who kept the scrapbook although it is clear they were one of the cast members of the A1 Black and White Pierrots. They kept a running commentary of each of the concerts, noting down which of the pieces performed were successful or not. In the four months prior to our notebook being started the writer notes 'We gave shows at The London Cripples Home Stepney, at St Albans Thornton Heath, at St Stevens Norbury, and four or five times to our own church and missions, also to wounded soldiers.' The first concert for which there is a full report was that given on the 26th February 1916 'at the Croydon Gas Co's. Hall to Wounded Soldiers'. 'This was our first really big venture as a Party and perhaps open[ed] new opportunities. The Audience consisted of about 150 wounded soldiers and a few employees etc. of the Gas Co. We were greatly appreciated, the choruses were well taken up and except for a slight mistake in the time we had to finish, which forced us to cut the programme short, everything was successful.' Following this summary is a tipped in copy of the printed programme together with a written a review of each separate number performed: '1) "The Opening Chorus" went very well. 2) "Black Moon", very well, seemed a bit ragged in taking up the chorus. 3) "Elegant Bertie". Fair, but a bit to old to do much longer. 4) "The Army of today's all right". The hit of the evening, the Uniforms worn etc. causing great laughter, the chorus was well taken up. 5) "Koo la loo". Undoubtedly a great addition to our Programme, the jokes etc. contained in it was very well appreciated.' Not everything was so well received however and the ' "Operatic Finale." Good but uncertain in places.' In fact the night was supposed to contain twenty pieces but only thirteen were performed due to the time constraints.



Programme

1. The Opening Chorus went very well
2. Black Moon very well seemed a bit ragged in taking up the chorus
3. Elegant Bertie Fair, but a bit too old to do much longer
4. "The Army of to days all right" The hit of the evening, the Uniforms worn etc causing great laughter, the chorus was well taken up.
5. Roo la loo Undoubtedly a great addition to our Programme the jokes etc contained in it were very well appreciated.
6. Heres to love A very pretty song sung very well
7. Peptonised Milk. Being on military matters this was appreciated by the soldiers
8. "The Gendarmes" Very well but not brilliant
9. "When You come home" Evidently a great favourite, the Chorus was taken up, it was sung very well
10. The Church Parade. Fair "Halves" very good
11. "The Wedding on the Stars" very good
12. Operatic Finale Good but uncertain in places.

Programme
OF
Concert and Entertainment
TO
WOUNDED SOLDIERS,
GIVEN IN
LECTURE HALL,
At COMPANY'S OFFICES, KATHARINE STREET,
SATURDAY,
26th FEBRUARY, 1916.
Commence 2.45 p.m.

On the 28th February 1916, they gave a similar programme to the 'Shaftesbury Society Cripples Mission.' This was their 'first show on a Concert Level in which an admittance was charged and proper appliances such as curtain and footlights were used. The show took place at St. Paul's Parish Hall, Thornton Heath and included twenty-two separate numbers with the evening not finishing until 10.45. Still 'A1 Black and White Pierrots' were pleased to have raised £8, despite a number of turns being failures. The second item on the bill called Black Moon a 'coon song', which was given by Miss Nellie Wingfield accompanied by other cast members, found that the 'harmonizing was rather a failure as Mr Powell had got a bad cold.' Item seven on the programme 'Peptonised Milk' was 'well recited but too long to be appreciated.' The mains successes that night being 'Bai Jove' not included in the printed programme, and 'When you come home' clearly a sentimental ballad.

On March 20th they entertained the wounded at Ecclesbourne Road, Hospital which included some '50 or 60 wounded' and for much of the season the entertainment's were devised for chiefly wounded troops or raising money for the 'Royal Navy Prisoner of War Bread Fund', the 'Tipperary Club' and other similar groups. Other needy groups were not forgotten as money was still needed for the 'Croydon Poor Law Institute' and entertainment for the 'junior habitation of the Primrose League and 'The Mile End & Stepney Cripples.

The writer breaks off their accounts of each concert towards the end of 1916, perhaps the original idea was to make a record what acts and songs did or did not work and by this time the notebook had served its purpose. The troupe continued in some form until at least the end of the war as a loosely inserted programme for a 'Grand Evening Concert to be held in the aid of the funds of The national Federation of Discharged and Demobilised Sailors and Soldiers (Croydon Branch)' as held at the north End Hall on September 18th 1918 less than a month before the armistice. Several of the performers from 1915 are still present by which time they had given some 100 concerts and were now dedicated to raising funds for YMCA Huts, Hospitals and Camps according to a contemporary advertisement.

FOR PIOUS LADIES

14 **[FAN].** CHAPEL FAN. [London]. Entr'd at Stationer's Hall by the Proprietor. [1796]. **£ 750**

Uncoloured stipple engraved paper fan (approx. 24 x 46 cm when opened), printed on one side only; some wear with neat repairs to verso; mounted on wooden staves.

The fan was clearly a product of the prevailing zeitgeist, for this was a period when there was a widespread conviction that the Napoleonic Wars were a judgement of God upon the sins of the nation. In turn, there was a resurgence of intense piety within the Church and the dissenting sects, reflected in the construction of many new chapels, the spread of charitable organisations, and an explosion of religious literature. The fan was clearly produced to take advantage of the evangelical revival, the dramatic focus on inner conflict, the works of the Devil, and the great importance redemption through faith in the final judgement, as is clearly depicted in the inclusion of the central image.

The centrepiece of the fan design is based on the Matthew William Peters' 'The Resurrection of a Pious Family at the Last Day' a subject the pious of church and chapel could quietly reflect on; above this are two supporting figures in adoration centred on the inscription 'Glory to God in the Highest,'



The main textural element from from left to right are contained in four panels with four Psalms or Hymns connected to, or adapted by Isaac Watts: the first is 'A Morning Psalm' beginning 'O Lord, how many are my foes!' based on Psalm 3:1, where King David expresses his feeling of being surrounded by numerous enemies; 'The Example of Christ.' beginning 'My dear redeemer and my Lord; 'On Retirement & Meditation' beginning' My God, permit me not to be. A stranger to myself and thee'; and lastly 'An Evening Psalm' beginning 'Lord, thou wilt hear me when I pray, I am for ever thine'. Two further semicircular areas surrounded contain two further shorter Hymns also taken from *The Psalms and Hymns of Isaac Watts*.

An interesting time specific fan produced at a time of uncertainty and renewed religious fervour.

Schreiber 56.

IMPASSIONED PLEA FOR THE ABOLITION OF PETITIONING

15 **[FREEHOLDER OF MIDDLESEX].** THE CONSTITUTION OF ENGLAND; in five letters: as they were published in the Gazetteer in the month of January, 1778; and now appear to merit Republication, as they do, in a very clear and masterly Manner, shew the constitutional Right of the collective Body of the People to assemble and to declare their general Opinion on Matters of Government. To which is added, an Observation on the Impropriety of Petitions preferred by the constituent Body to the House of Commons, or to either of the other two Branches of parliamentary Power. By a Freeholder of Middlesex; but no Petitioner. London, printed by R. Rapley; and sold by E. Johnson, No. 4, Ludgate-Hill; And J. Shepperson, No. 137, Oxford-Street. 1780. **£ 850**

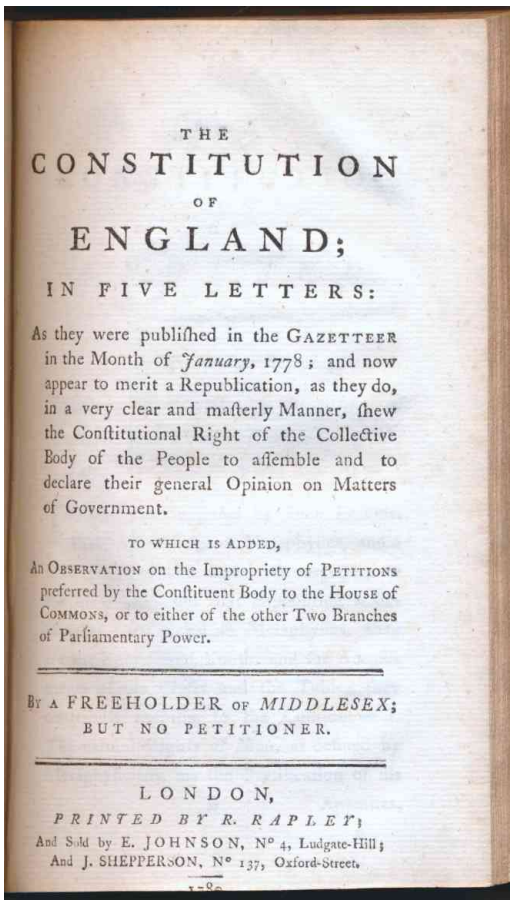
FIRST EDITION THUS. *8vo, pp. 39, [1] blank; minor cropping at foot of title, partially affecting the date, otherwise a clean copy throughout; bound as part of a collection of pamphlets in contemporary half calf over marbled boards, spine ruled in gilt with red morocco label lettered in gilt, upper joint cracked (but holding firm), and boards rubbed, but still a very desirable item, with the armorial bookplate of 'Wm. Leigh Rushall, Staffordshire' on front pastedown.*

Rare first edition thus of these five letters on *The Constitution of England*, which had previously been published in the *Gazetteer* in January 1778, now felt worthy of being republished with further observations 'by a Freeholder of Middlesex; but no Petitioner'.

'These letters contain many good, and some uncommon, observations on the nature of our FREE constitution: a subject which very few of us attend to, and which still fewer among us understand' (*The Monthly Review, Or, Literary Journal*, 1780, Vol. 62, p. 167).

The work concludes with the anonymous authors *Observation on the Impropriety of Petitions preferred by the constituent Body to the House of Commons*, in which he notes that 'It appears, from the foregoing Letters, that the Constitution of England consists of three Powers: first, the Collective Body of the People; secondly, the Constituent Body; and thirdly, the Parliament. Can any Thing then be more absurd than to suppose that any one

of these Powers can on any occasion petition either of the two other Powers? Each Power is, by the Constitution, invested with distinct and separate Rights and Privileges; and if it should at any Time happen that any one of these Powers should invade the Rights or Privileges of both, or either of the other two, the Power or Powers so aggrieved might address, confer, or remonstrate; but to petition the Invaders is Impropriety in the extreme… This Custom of Petitioning, therefore, ought to be abolished; and if the Constituents now do, or at any future Time should, conceive that the Measures of Government are destructive of the Rights and Welfare of the People, they should instruct their Representatives' (pp. 37-8).



THE
CONSTITUTION
OF
ENGLAND;
IN FIVE LETTERS:

As they were publiſhed in the GAZETTEER in the Month of *January*, 1778; and now appear to merit a Republication, as they do, in a very clear and maſterly Manner, ſhew the Conſtitutional Right of the Collective Body of the People to aſſemble and to declare their general Opinion on Matters of Government.

TO WHICH IS ADDED,

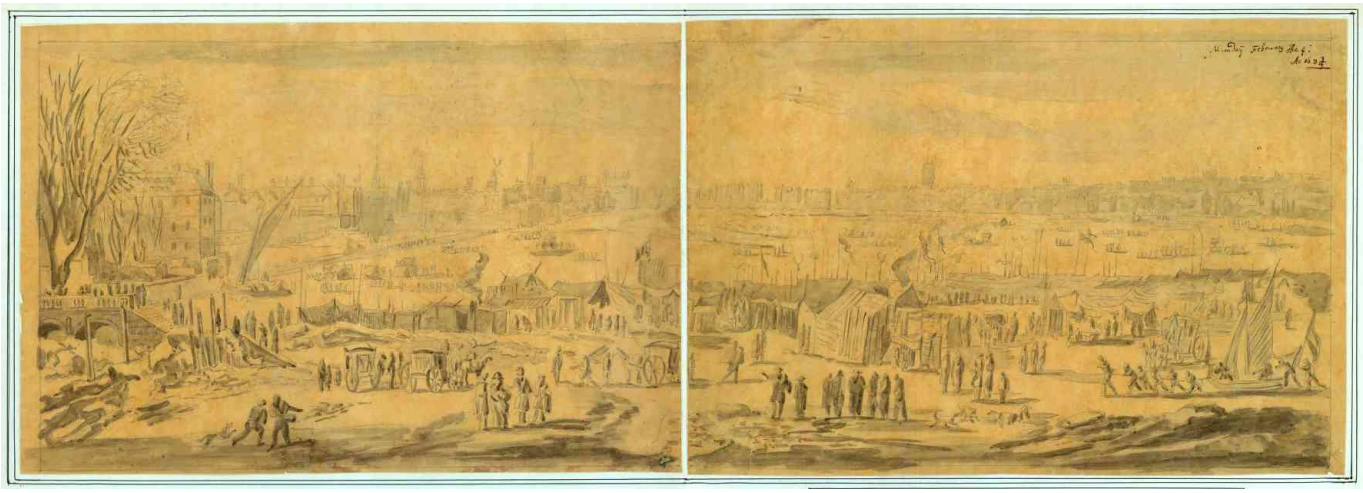
An OBSERVATION on the Impropriety of PETITIONS preferred by the Conſtituent Body to the HOUSE of COMMONS, or to either of the other Two Branches of Parliamentary Power.

BY A FREEHOLDER OF *MIDDLESEX*;
BUT NO PETITIONER.

LONDON,
PRINTED BY R. RAPLEY;
And Sold by E. JOHNSON, N° 4, Ludgate-Hill;
And J. SHEPPERSON, N° 137, Oxford-Street.

The present work is found in a bound volume of eleven other works, including poetry (*Elegia di Tommaso Gray*, 1782, pp. 19) plays (VOLTAIRE, *Les Loix de Minos*, 1783, pp. 64) political works (I. *An Address to the Freeholders of Middlesex, assembled at the Free Masons Tavern*, 1780, pp. 21, THIRD EDITION; II. *Common-place arguments against administration, with obvious answers*, 1780, pp. 101, Third Edition; III. *Some authentic Minutes of the Proceedings of a Very Respectable Assembly, On the 20th of December, 1779*, Dublin, 1780, pp. 76; IV. GRATTAN, *Observations on the Mutiny Bill*, Dublin, 1781, pp. 77, SECOND EDITION; V. *Considerations submitted to the People of Ireland, on their present condition with regard to trade and constitution.* Dublin, 1781, pp. 72; SECOND EDITION) Theology (*A Letter to the Reverend Dr. Richard Watson, King's Professor of Divinity in the University of Cambridge*, 1780, pp. 47, SECOND EDITION) and Sermons (I. LOWTH, *A Sermon preached at the visitation of the Honourable and Right Reverend Richard Lord Bishop of Durham, held in the Parish Church of St. Mary le Bow in Durham*, 1767, pp. 34; SECOND EDITION; II. FORSTER, *Grace without Enthusiasm. A Sermon preached at the Parish Church of All Saints, in Colchester, Essex, on Trinity Sunday, 1781*. Colchester, 1781, pp. 21; III. LELAND, *The Love of our Country; A Sermon, preached in the parish church of Saint Anne's, Dublin, on Sunday, June 23, 1782*. pp. 23).

OCLC records one copy only, at the University of York; not recorded in the ESTC, and no copy in the British Library.



THE FIRST GREAT FROST FAIR

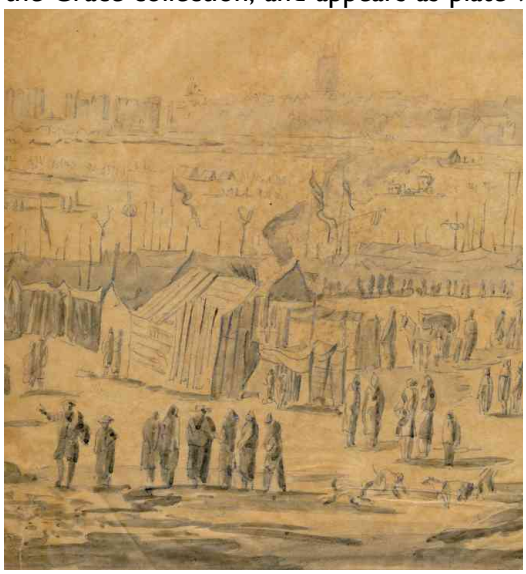
16 **[FROST FAIR]. [WHICHELO, John Mayle, after John WYCK].** [N.W. VIEW OF THE FAIR ON THE RIVER THAMES, DURING THE GREAT FROST 1683/4.] Munday February the 4: A°1683/4. [London] [circa 1820]. **£ 1500**

Pen and ink, with grey wash on two sheets of tracing paper paper, [25 x 73 cm (10 x 28¾ inches)], with an 1825 engraving from 'Londina Illustrata' approximating the same scene, and accompanying sheet of letterpress; tipped on to card.

A view of the Frost Fair on the Thames during the frost of 1683-4, after the seventeenth century watercolour by Jan Wyck that was taken near the Temple Stairs, looking towards the city and London Bridge and populated by spectators wandering among the stalls on the ice.

The view was carefully copied by John Mayle Whichelo from Wyck's original [British Museum G,8.239], in fact it must be a pencil tracing of the original which was then heightened with a grey wash exactly as possible after the original. We can surmise this as our copy, like the original by Wyck, also measures 236 x 707 mm. to the line border. Not something that any conservator would allow today, but does show us how original material was treated in the early nineteenth century, and also helps to understand the process by which such copies were used and utilised to supply eager antiquarian collectors.

Whichelo supplied something like a quarter of the illustrations for Wilkinson's *Londina Illustrata* including a version of this scene. However, he was constrained by the plate dimensions in the book so had to alter both the scene and dimensions in another copy. This altered copy is now held at the British Museum [1880,1113.1754] through the Crace collection, and appears as plate 9 to Wilkinson's. Only the engravers name is identified on the plate as Whichelo, although commissioned to carry out the work, probably did not want his name associated with something historically incorrect. There is also another version, an engraving on a reduced scale also after Whichelo and dated to '1812 or later', which could pre or post date *Londina Illustrata*.



(Charles) John Mayle Whichelo (1784-1865), watercolour painter, was baptized on 28 December 1784 at St Nicholas's Church, Brighton, the eldest of five children of Richard Whichelo, brewer, and his wife, Ann Wood. Thought to have studied under John Varley and Joshua Cristall, he became known chiefly as a marine artist, producing studies of the English Channel coasts, as well as scenes from the Netherlands and Belgium. He also worked as a landscapist, art teacher, and early in his career as a London topographer. His first major work was illustrating *Select Views of London and its Environs* (1804–5), and his drawings were engraved for Wilkinson's *Londina illustrata* and Brayley's *Beauties of England and Wales*.

By 1823 he had moved from central London to Brixton, later living in Norwood, and from 1834 again in the city. Two of his brothers served in the Royal Navy, and through this naval connection Whichelo secured a sitting with Nelson in September 1805 at Merton. His chalk portrait shows the admiral in vice-admiral's undress uniform and was followed by his large canvas The Battle of Trafalgar, exhibited in 1811. He exhibited under variations of his name—reflecting 'a proved trick of shedding prefixes'—at the Royal Academy and the Society of Painters in Water Colours, to which he was elected associate in 1823. In total he sent fifteen works to the Royal Academy and thirteen to the British Institution.

Whichelo contributed more than 200 works to the Watercolour Society, mainly marine subjects, including Portsmouth Naval Arsenal (1827) and Rotterdam Boats Passing Dort (1831). Later works included naval scenessuch as The Bombardment of St Jean d'Acre (1841) and English landscapes from Surrey and the New Forest. He lived variously with his sister Ann Rowe and her daughters, and died in Kensington on 2 August 1865. His drawings were sold at Christie's in 1866. His works are held in the Fitzwilliam Museum, Birmingham Museum and Art Gallery, and the National Maritime Museum.

After his death Christie's held a sale of his estate which included 'a number or drawings in water colours, some of which have been exhibited; also numerous sketches in water colour and pencil, capital copies of well-known pictures' Our *View* probably formed one of the lots in this sale.

ATTEMPTING TO TEACH CHILDREN HOW TO LIVE A VIRTUOUS LIFE, AND AVOID VICE

17 **[GAME].** THE MIRROR OF TRUTH. Exhibiting a variety of Biographical Anecdotes and Moral Essays calculated to Inspire a Love of Virtue and Abhorrence of Vice. Published Jan. 1st 1811 by John Wallis at is Juvenile Repository, No. 13 Warwick Square, London… [1811]. **£ 3500**

Engraved hand-coloured playing sheet, 46 x 56cm, dissected and mounted in nine sections onto linen, each section 15cm x 18.5cm; rules engraved in two columns within central panel, either side of an oval engraved vignette, 'The Temple of Happiness' (numbered 45), with 44 smaller playing fields and 31 vignettes running clockwise our two circles; squared not decorated are vices; lightly foxed and soiled; housed within the original brown paper backed card slipcase, with hand-coloured engraved paper label mounted on upper cover, covers a little darkened and soiled, with wear to extremities and small hole at foot; a desirable example, nonetheless.

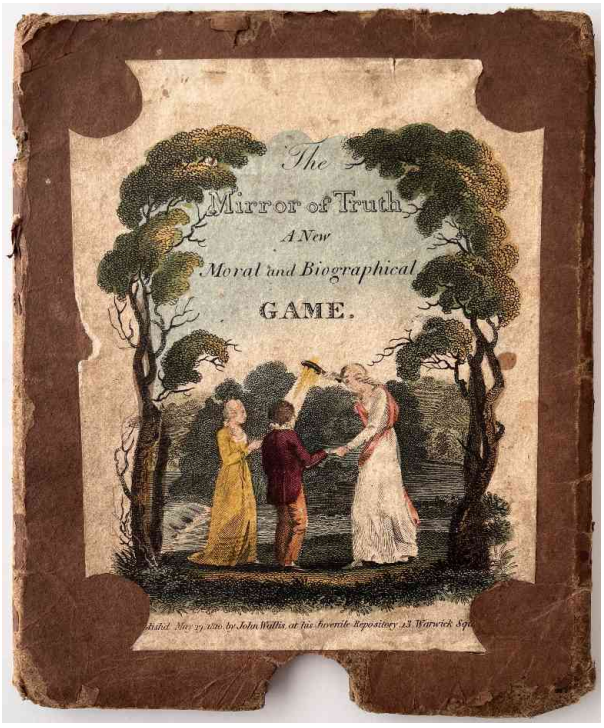


A fine example of an early nineteenth century game, intended to both educate and amuse, attempting to teach children how to live a virtuous life, and avoid being attracted by vice. The vices include intemperance, idleness, selfishness, lying, envy, hypocrisy, passion, and pride. Any player landing on these faced a 'payment of fishes' to the chosen banker and backward movements. The virtues include Justice, Courage Integrity, patriotism and Clemency, and are supported with stories from life, and rewards such as the receipt of counters and forward movements. The central vignette is



explained as pointing out to two young people 'the path to the Temple of Happiness which is situated on a steep and lofty eminence, intimating that it cannot be gained without some labour and sacrifices' [see below].

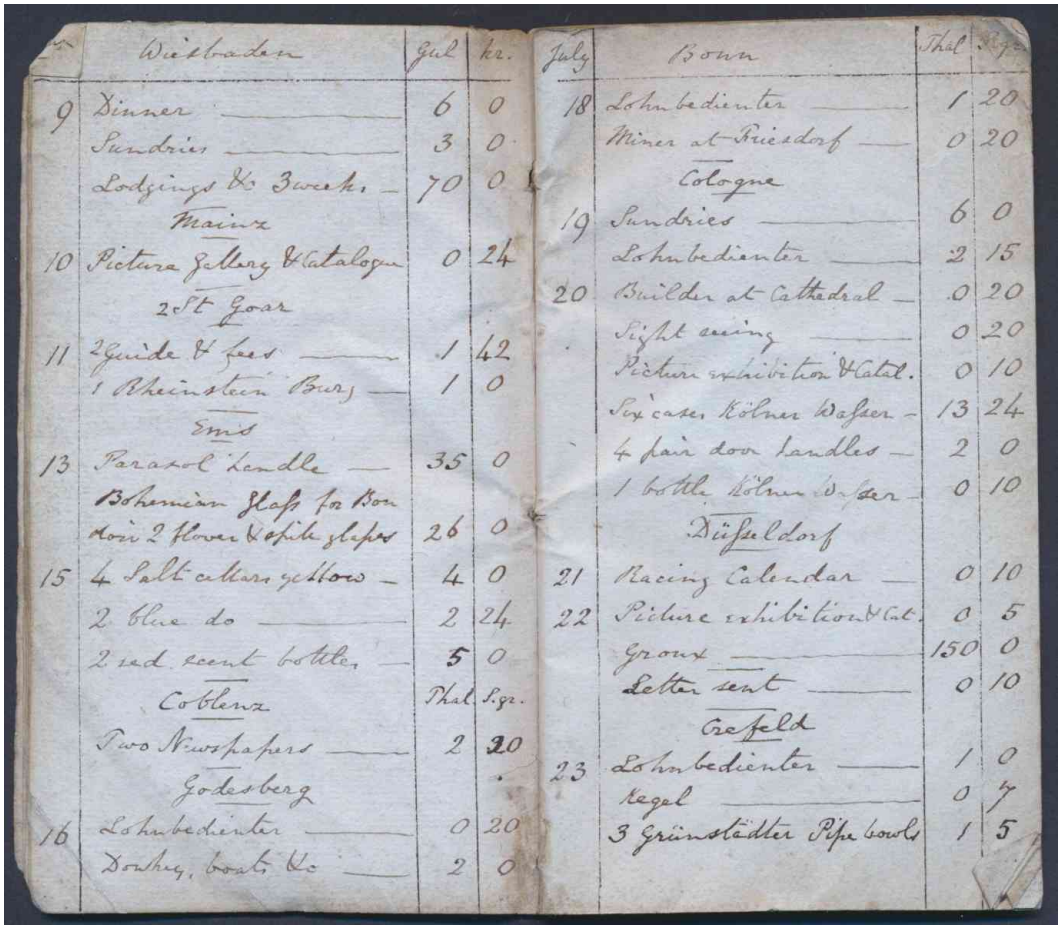
'The makers of the English game boards were book manufacturers, and they vied with each other to create not only interesting content, but the most beautiful artwork on the boards and boxes. Since the race game was basic to all of the games, the distinguishing feature was often the art board. Until about 1850, most of the English game boards were hand-coloured engravings, and the boards, apart from their historical interest, are small works of art… the engravings were made from a steel plate, which was capable of producing up to 5,000 copies before wearing out. The hand colouring was done by ladies of impoverished means or children hired for that purpose; (Liman, p. 14). Liman comments that such gaming boards provide 'a window on the morals and habits of the time' (ibid p. 13), seems especially pertinent for the present most attractive example, from one of the major producers of printed games in the first half of the nineteenth century, John Wallis (1745?-1818).



Though not necessary for playing the game, sometimes a rule book accompanies the game which refers to 'giving anecdotes "Selected from the pages of history, unembellished by the hand of fiction" and presents the players with "examples for imitation whither they will perceive the path of virtue can alone conduct them" (Whitehouse p. 49).



See Liman, *Georgian and Victorian Board Games*: The Liman Collection, p. 34 (though seemingly erroneously giving the publisher as William Spooner and dated 1848, though the image is clearly dated 1811); see Coimpi/Seville online 1340 and 1388 (giochidelloca.it); Muir, Children's Books of Yesterday, 940, p. 181; Osborne I, p. 224 (with 24 pp pamphlet as here); Whitehouse, p. 49; OCLC locates copies at The Morgan, Stanford, UCLA, Yale, and Princeton.



	Wiesbaden	Gul	kr.	July	Bonn	Thal	Sgr.
9	Dinner	6	0	18	Lohnbedienter	1	20
	Sundries	3	0		Miner at Friesdorf	0	20
	Lodgings &c 3 weeks	70	0		Cologne		
	Mainz			19	Sundries	6	0
10	Pictura Gallery & Catalogue	0	24		Lohnbedienter	2	15
	2 St Goar			20	Builder at Cathedral	0	20
11	2 Guide & fees	1	42		Sight seeing	0	20
	1 Rheinstein Burg	1	0		Picture exhibition & Catal.	0	10
	Ems				Six cases Kölner Wasser	13	24
13	Parasol Lendle	35	0		4 pair door handles	2	0
	Bohemian Glass for Bon				1 bottle Kölner Wasser	0	10
	don 2 flower & pipe glasses	26	0		Düsseldorf		
15	4 Salt cellars yellows	4	0	21	Racing Calendar	0	10
	2 blue do	2	24	22	Picture exhibition & Cat.	0	5
	2 red scent bottles	5	0		Groux	150	0
	Coblenz	Thal	Sgr.		Letter sent	0	10
	Two Newspapers	2	20		Crefeld		
	Godesberg			23	Lohnbedienter	1	0
16	Lohnbedienter	0	20		Kegel	0	7
	Donkey, boats &c	2	0		3 Grünstädter Pipe bowls	1	5

A YOUNG MAN'S OBSERVATIONS (& EXPENSES!) ON THE GRAND TOUR: 'I WAS DISAPPOINTED IN REMBRANDT'S GREAT PICTURE OF THE NIGHT WATCH'

18 **[GRAND TOUR].** MANUSCRIPT TRAVEL DIARY, detailing a trip through Germany and Holland, starting on the 15th May 1839, from Munich to Leyden 3rd August 1839. [Germany and Netherlands], [1839]. **£ 850**

Small 8vo, pp [44]; original marble wrappers, somewhat soiled and careworn at extremities, with later pencil drawings and letters by a child.

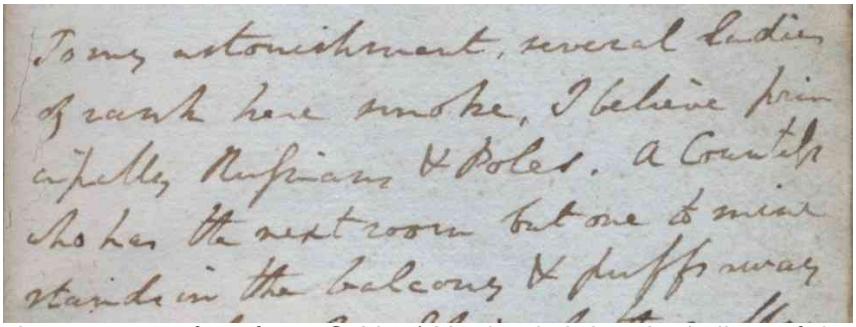
A tour by a young gentleman through parts of Europe noting down the principle sites together with his own observations and a tabulation of his expenses.

The diary opens on the 15th May at Munich 'one of the objects best worth seeing is Cottas steam printing press, 8400 copies of the Algemein Zeitung are printed daily, they were printing a stereotype edition of Schiller's Works, one hundred thousand copies, altogether'. A few days later when at Stuttgart the writer bought copies of

'Goethe's Works & Schiller's Works' for 28 Gulden and 20 Kreuzer so perhaps it was the edition he saw being printed he bought. He travels to Nuremberg on the 20th May and decided 'this is the finest old town in Germany everything is of the middle ages. The finest structure is the Church of St Lawrence, the interior very elegant and old glass good & wood turning good.' By the time he had written the diary he mentions in passing that he had already been to Vienna and Berlin, generally comparing everything he sees to a London standard as he saunters through Europe. Maybe we can presume he took the journey as a 'grand tour' of all the chief places sites in Western Europe.

By the 13th of June our traveller was at Bad Ems, where he stayed at the Englischer Hof that he stated was 'pretty good, as to attendance, very bad'… 'the crown prince and princess present; as at Weisbaden the dancing was bad, more particularly the quadrilles called here contre dance. The water at the spring is rather warm but not unpleasant … To my astonishment, several ladies of rank here smoke, I believe principally Russians & Poles. A Countess who has the next room but one to mine stands on the balcony & puffs away famously.' On another stage in his travels he 'found the White House at Ehrenbreitstein is good but the smell from the drains is bad.' By the 18th he had moved on to Friesdorf 'to see the alum works and the brown coal works which is a forest buried 24 feet under the surface at the time of the flood, brought away some wood and fruit which I saw dug out.'

He continued his travels through Holland and by mid July having reached Utrecht notes 'One of the finest modern buildings is Sinkels haberdashery warehouse, the entrance is a semi-circular recess supported by colossal caryatids of bronze, also bronze figures above it is scarcely surpassed in size & elegance by any shop in London.' A few days later he reached Amsterdam but decided that 'the wine is not good in Holland. Every trifling article pays duty on entering Amsterdam. The houses are good looking in general but small and built of brick.' He also found in 'Warmoes Street the better two shops of old China and Japanese or curiosities & old furniture &c.' He wandered about the city and 'I went to the Portuguese Synagogue, never having seen one; once is sufficient.' Clearly unimpressed!


To my astonishment, several ladies
of rank here smoke, I believe prin
cipally Russians & Poles. A Countess
who has the next room but one to mine
stands in the balcony & puffs away

The museum and art gallery were open 'Thursdays & Fridays to the public & the other days to strangers but then the custodian expects a fee of one Gulden.' He decided that the 'gallery of the Esterhazies in Vienna contains the best Rembrandts, Teniers & Cuyp' however he admitted that the van der Helst's City Guard was the best picture, yet 'I was disappointed in Rembrandt's great picture 254 of the Night Watch'. He then goes on to list the various painting that were to his taste together with their catalogue numbers. He observed how tulip and hyacinth were propagates, went through other galleries, observed the strange local costumes and noted that the poor drank tea and coffee rather than pay for water to be delivered from Utrecht. He refused to pay 13 guilders to hear some organ music and moved on the Leyden where he complains of the bad dinners and poor bread 'the crust soft' He suggests that the picture collections there was not so good as Berlin, but did find that 'the Japanese museum of Dr Siebold well worth a visit.'

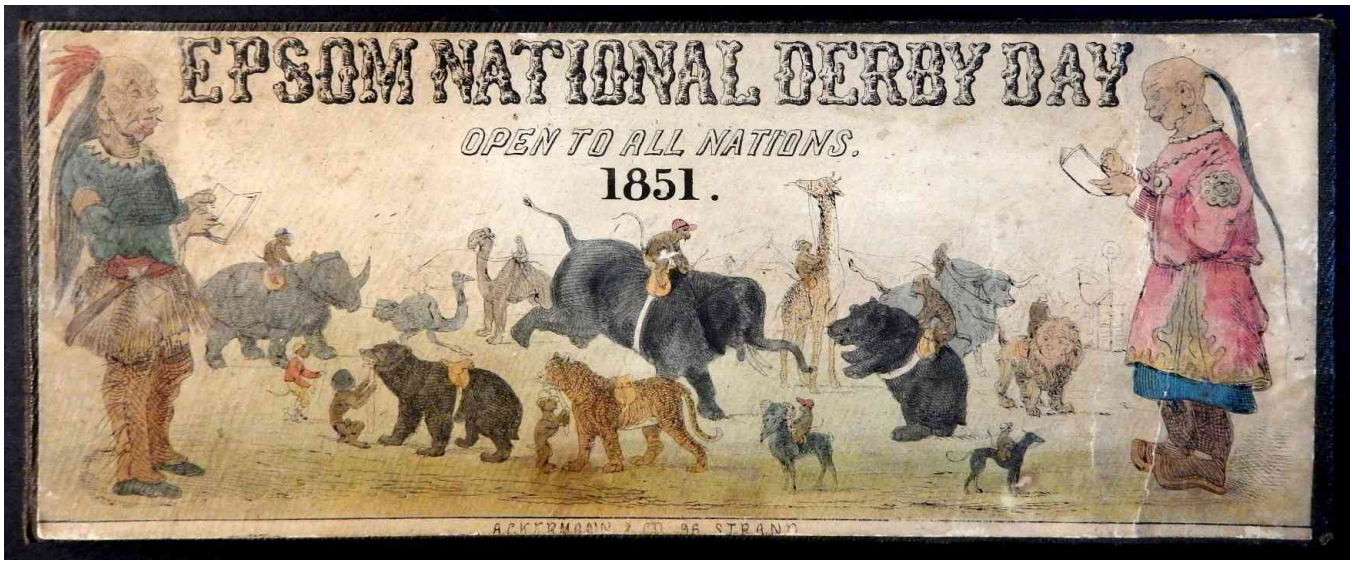
Although we do not know the name of our traveller we believe that he may have been the companion, or secretary to a person named Groux, for the annexed expenses at the end of the manuscript frequently note large amounts of money mentioned by that name. The first entry at Munich states 'gave Groux, 300 Guld[ers]' on the 22nd 162 gulders, the 27th another 230 guilders and so on through out the accounts. Also other large sums were being expended, on the 4th June at Mannheim 'two Botanical works, 136 gulders and on the 10th at Frankfurt 'Cut coloured glass 130 gulders' together with various other purchase like 'Bohemian Glass 100 guilders, 'China vases 25 gulders' which are not otherwise mentioned in the text. Most of the expenses incurred were during a stay of three weeks at Weisbaden. Unfortunately, we have not been able to trace who Groux was but it is an unusual enough name that it ought to be detectable.

THE GREAT EXHIBITION AT THE RACES

19 **[GREAT EXHIBITION].** EPSOM NATIONAL DERBY DAY. Open to all Nations. H. Alken. Ackermann & Co., 96 Strand [London]. [1851]. **£ 2850**

Hand coloured etched panorama, printed on four sheets conjoined, concertina-folding into boards [11.5 x 239 cm, folding down to 13 x 30.5 cm.]; some old neat repairs to folds, otherwise clean; folding down into the original publisher's boards, the upper cover with large printed hand coloured label with the title, imprint, and a picture of wild animals being ridden by monkeys, a 'Red Indian' (?) on the left, and a Chinese man on the right recording scores; expertly rebacked, some dust-soiling and sunning, but still a very desirable copy.

A companion work and satire on Ackermann & Co.'s *The Race and the Road. Epsom* depicting people and animals from all around the world returning from the race. The background to the work also includes many of the same buildings as its companion, again with printer William Rock's premises at the Elephant and Castle.



There is little doubt that the design was influenced by the arrival of the 'peoples of all nations' to the Great Exhibition which was then under construction in Hyde Park. Alken includes 'Red Indians' on stallions, Arabians on Camels, Indians on Elephants 'Eskimos' with dog sleighs, Russians riding a troika, a 'Yankee' riding an ostrich, various European, Chinamen, minstrels, not that Scots, Irish and various English 'Types' escape sometimes cruel caricature. The final of the race shows a tiger, elephant, rhinoceros, hippopotamus, giraffe all being ridden by monkeys. Overall one could argue that Alken is quite even-handed in his racism.





Like its companion, the work was ready for sale and advertised in the 16th May issue of *The Publishers Circular* a month after Alken's death.

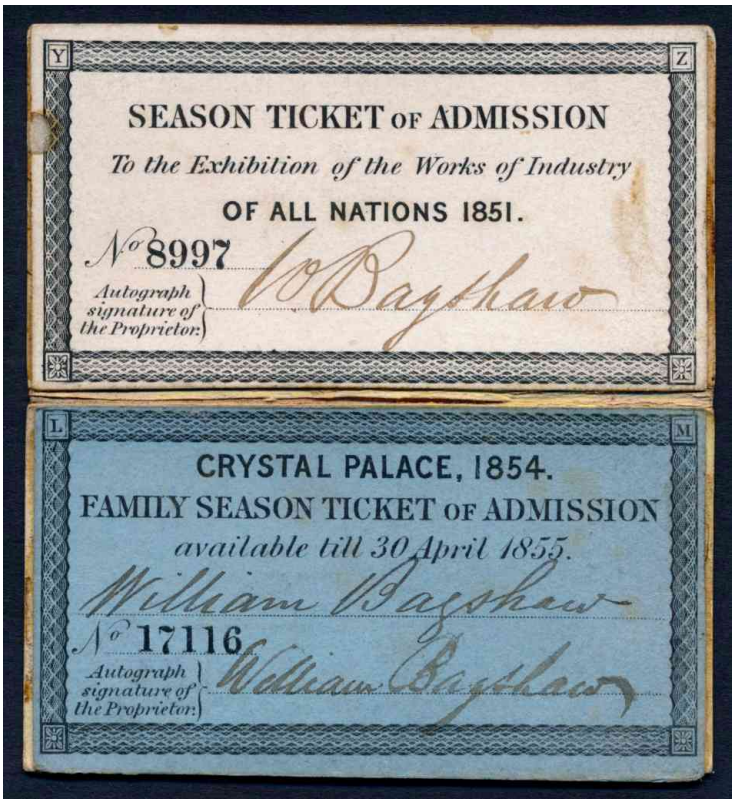
Not in Snelgrove.



GREATEST SHOW ON EARTH

20 **[GREAT EXHIBITION].** SEASON TICKET OF ADMISSION. To the Exhibition of the Works of Industry of All Nations 1851. No. 8997. Autograph signature of the Proprietor: [W. Bagshaw, signed in ink]. [London, 1851].

[*Together with:*] CRYSTAL PALACE, 1854. Family Season Ticket of Admission available till 30 April 1855. [William Bagshaw, signed in ink]. No 17116. Autograph signature of the Proprietor: [William Bagshaw, signed in ink]. [London, 1854]. **£ 385**



Original tickets printed on white and blue card, each with ornate engraved borders, with letters to upper corners; tipped in to a contemporary roan wallet.

William Bagshaw was a prosperous accountant in the partnership of Broom & Bagster of London. He came from Shropshire, and various relatives were also either solicitors or accountants practising in Manchester or London. By 1851, Bagshaw was 57 and already a widower with several children when he purchased his season ticket to the Great Exhibition of 1851.

Season tickets for gentlemen - ladies had a separate pricing structure - were initially priced at £3 3s and then briefly increased to £4 4s before returning to the original price. Some 13,494 such tickets were sold, most of which, including this example, were purchased prior to the Exhibition opening on 1 May 1851. As some 25,000 people crushed into the great glass greenhouse, we can be certain that Bagshaw was present at the opening ceremony. On July 1st, the price of a season ticket was reduced to £1 10s, but very few were sold, as anyone with sufficient means to afford a ticket by then already had one.

We are unsure who printed the tickets, probably Perkins, Bacon & Petch, who were printers of postage stamps. As with the Penny Black and subsequent Penny Red, the season tickets also have corner letters indicating the position of the die on the printing plate, in this copy for 1851 depicting the letters YZ.

Clearly, Bagshaw was just as enthusiastic when the exhibition building was reconstructed in a much enlarged form at Crystal Palace. This time, he purchased a Family Season Ticket, although we do not know how many family members he took with him, as prices ranged from £4 10s for a single family member to £15 15s for ten. Each family member would, one assumes, be issued with a corresponding ticket of some form.

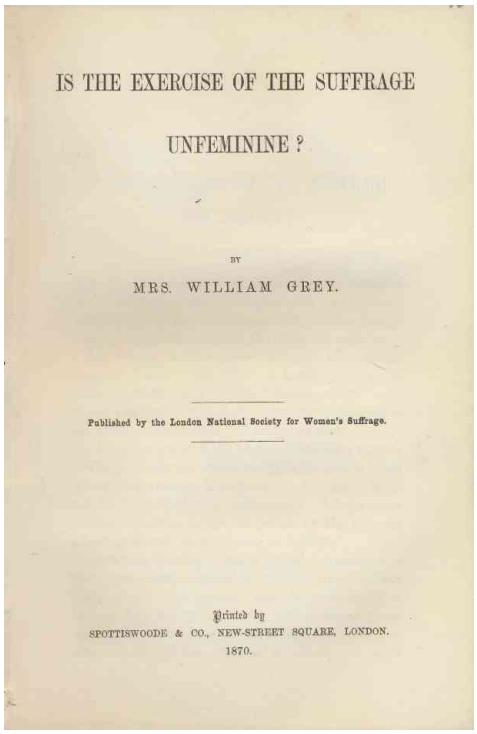
'IN GOD'S NAME, GIVE THEM THE SUFFRAGE QUICKLY'

21 **GREY, Maria Georgina Shirreff.** IS THE EXERCISE OF THE SUFFRAGE UNFEMININE? By Mrs. William Grey. Printed by Spottiswoode & Co., New-Street Square, London. 1870. **£ 385**

FIRST EDITION. *8vo, pp. 12; with a few pencil annotations in places (evidently by a woman in support of suffrage!); stitched in to recent wrapper.*

First edition of this scarce early lecture on women's suffrage, arguing against the idea that women's participation in politics through suffrage was somehow unfeminine, written by Maria Grey and published by The London National Society for Women's Suffrage.

'Playing with the spatial metaphors her adversaries used, suffragist and educationalist Maria Grey (1816-1906) disputed that women's emotional characters were fixed and discordant with 'the animosities, the bickerings, and the resentments' of the male-dominated public sphere. If women were denied the franchise because they lacked 'public spirit', Grey prescribed a change in 'stand-point from the house, or street, or parish which shuts you in, to one whence a wider horizon becomes visible' as 'the best cure for narrowness of views'. In her 1870 lecture, Grey declared that emotional responses were not fixed to a particular gender, nor did spaces determine emotional experiences; instead, women's admission to political spaces would expand their emotional repertoires' (see https://blog.history.ac.uk/2024/12/emotion-and-space-in-the-mid-victorian-womens-suffrage-movement-in-the-bibliography-of-british-and-irish-history-bbih/).



IS THE EXERCISE OF THE SUFFRAGE

UNFEMININE ?

BY

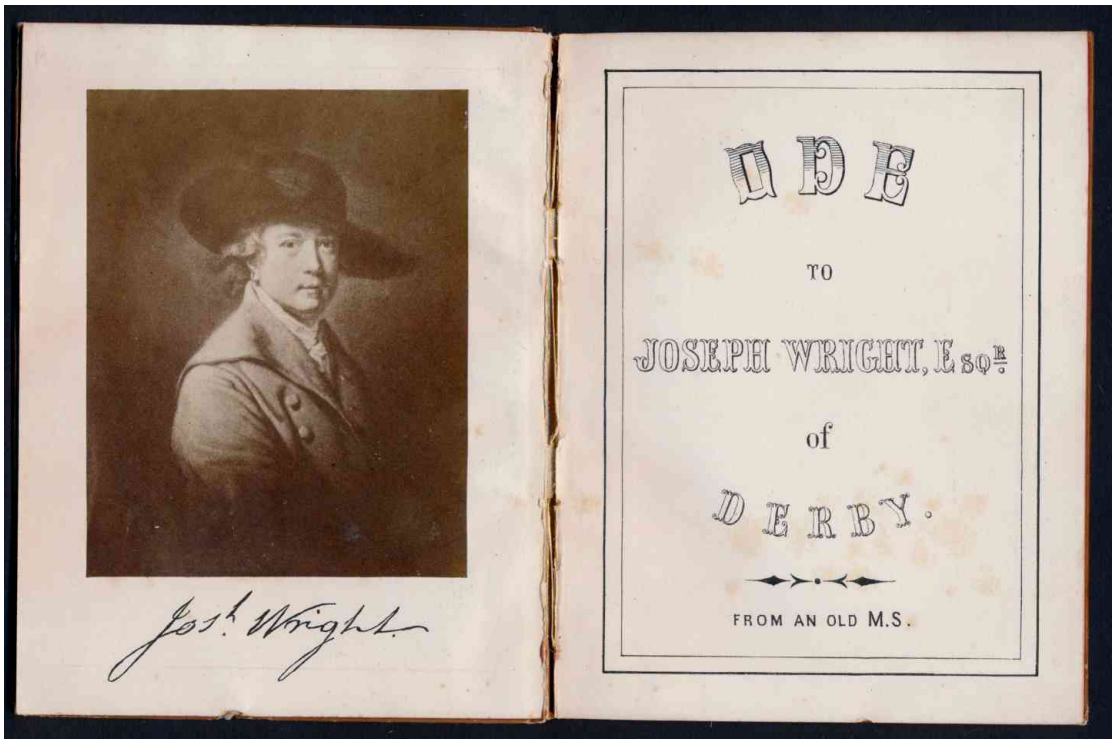
MRS. WILLIAM GREY.

Published by the London National Society for Women's Suffrage.

Printed by
SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON.
1870.

Maria Georgina Shirreff Grey (1816-1906) also known, as here, as 'Mrs William Grey', was a British educationalist and writer who promoted women's education and was one of the founders of the organisation that became the Girls' Day School Trust. She was especially interested in the lack of funding for girls' education. In 1870 she wrote repeatedly to *The Times* to try to raise funds for the North London Collegiate School for Girls and encouraged Frances Buss to introduce student teachers. Maria proposed the creation of a national movement which would promote women's education and presented the scheme to the Society of Arts in 1871. As a result, Maria and Emily set up a provisional committee named the National Union of the Improving the Education of Women of All Classes (later shortened to the Women's Education Union). The Union aimed in 1871 to establish good and cheap day schools for all classes above the level of elementary education. Maria and Emily were very active in the Union, and Emily acted as the organising secretary of the Union until 1879. Maria continued to give speeches and write through the 1880s. By 1890 she became too ill to be active and for last 15 years of her life, Maria lived in strict retirement due to ill health.

OCLC records three copies in the UK, at the British Library, London Library and National Library of Scotland, and one more in North America, at the Library of Congress.



'TAKEN FROM AN OLD MANUSCRIPT'

22 **[HAYLEY, William].** ODE TO JOSEPH WRIGHT, ESQR. of Derby. From an Old M.S. [Derby: William Bembose, 1883]. **£ 385**

FIRST EDITION? *12mo (136 x 105 mm), portrait frontispiece, 14 leaves printed on one side only; bound in the original brown printed boards, lightly rubbed to extremities.*

A reprinting of the extremely scarce original edition of 1783, *Ode to Mr. Wright of Derby. By William Hayley, Esq.* this present issue expressly states, however, that it was taken from an old manuscript.

The poem is included in William Bemrose's *The life and works of Joseph Wright, A.R.A., commonly called "Wright of Derby"*, which was published with the authors imprint, in 1885. However, it was through the centenary exhibition of Joseph Wright's works that our work was probably published. It seems likely that the original printed edition was thus still unknown to Bembose. Although not credited with any printer or publisher, it seems unlikely that anyone other than Bembose would have had the work printed.

Born into a professional family solidly established in Derby, Joseph Wright (1734–1797) was educated at Derby grammar school, teaching himself to draw by copying prints. He then began two years' training under Thomas Hudson, then the most highly reputed portraitist in London. While most of his contemporaries believed that reputations could be made only in the metropolis, Wright chose chiefly to live and work among his family and friends. His career demonstrates that he did not lose by this. As a portrait painter he received abundant commissions from midland sitters, and his understanding of the society that bred them gave his portraits an individuality lacking in much fashionable metropolitan portraiture. From 1765 Wright exhibited in London, annually at the Society of Artists, 1765–76, then less regularly from 1778 to 1794 at the Royal Academy. Wright also exhibited in 1778 and 1783 at the Free Society of Artists, and in 1784 and 1787 at the Society for Promoting the Arts in Liverpool. During the 1770s over half the thirty-five or so works he showed there were 'candlelights', in which the source of light - a candle, sometimes a lamp, later fire from a forge - was usually concealed but could be observed to throw powerful shadows over faces, stuffs, and objects, altering perceptions of colour itself as objects receded from light. Many of Wright's smaller candlelight pictures combine dramatic effects with fairly prosaic subject matter, as in *Two Girls Dressing a Kitten* by Candlelight (Kenwood House, London), or in pictures of girls reading letters or boys blowing bladders.

Not in OCLC or COPAC, apparently unrecorded.

SATIRISING CONTEMPORARY WOMEN'S FASHION



23 **HEATH, William.** A DESERT [SIC] IMITATION OF MODERN FASHION. Pub. by T. McLean 26 Haymarket, London. [n.d., c. 1825-30]. **£ 450**

Hand coloured etching, 374mm x 259mm, lettered with title and artist's signature [Paul Pry]; in fresh original state, mounted and ready to frame.

An inverted wine-glass (claret shape), partly fluted, represents a woman; the bowl is a bell-shaped petticoat, the stem a pinched waist and bodice; the wide base forms the brim of her plateau-hat on which stands a cork with a metal rim and upstanding ring to form the narrow jam-pot crown (cf. BM Satires No. 15466). On the base (or brim) are bunches of grapes from which hang trails of vine leaves. Tied symmetrically to the stem are two pears, representing inflated sleeves, the stalks serving for wrists and hands. Below the design:

Turn a tumbler up side down
The foot for a hat and a cork for the crown
Some grapes for trimming, will give an air
And as for Sleeves have ready a pear
When join'd to gather tis sure to tell
A picture true, of a modern belle.

The 'P.P.' of the signature says: 'what have we got here by Jove what we are all fond of a Lass & à Glass my service to you Gents tis but a frail fair after all.' This may derive from, or be the origin of, BM *Satires* No. 15619 [6]. Cf. BM *Satires* No. 16474.

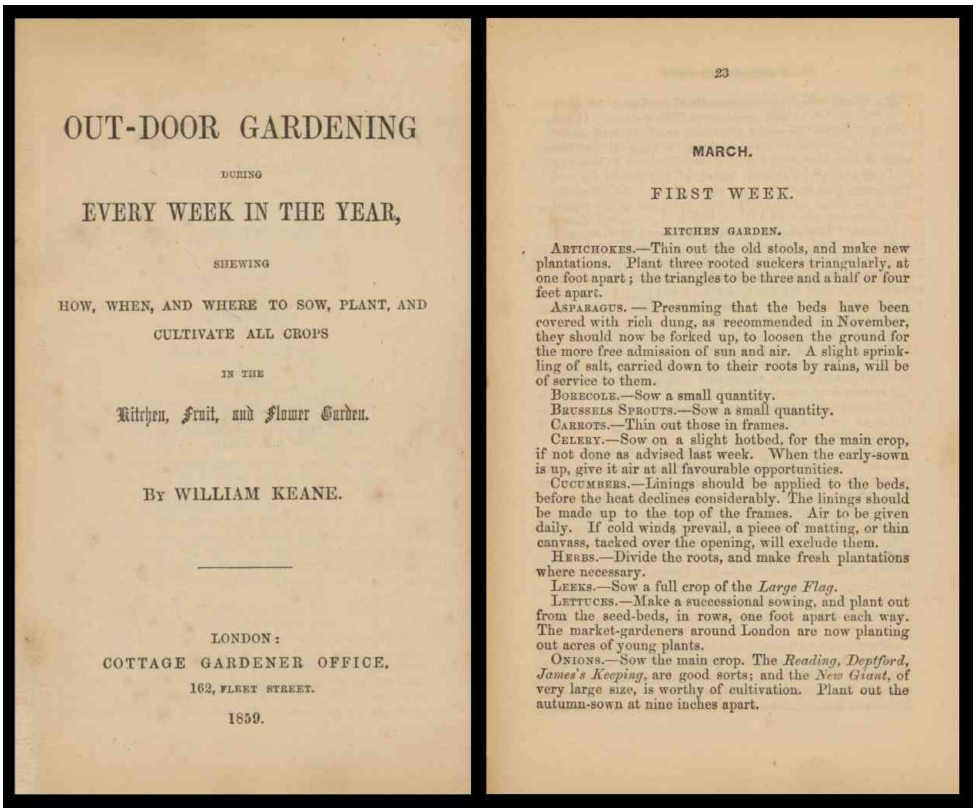
BM Satires 15611†.

SELF HELP MANUAL BY A LONDON NURSERYMAN

24 **KEANE, William.** OUT-DOOR GARDENING during every week in the year, shewing how, when, and where to sow, plant, and cultivate all crops in the kitchen, fruit, and flower garden. London: Cottage Gardener Office, 162, Fleet Street. 1859. **£ 385**

FIRST EDITION. *8vo, pp. 129, [1] blank, [4] advertisements; paper lightly and evenly toned throughout; in the original blindstamped olive green publisher's cloth, upper cover lettered in gilt, minor rubbing to head and tail, but still a desirable copy, with contemporary, partially erased, ownership inscription on front free endpaper.*

Scarce first edition of this work on *Out-Door Gardening*, organised around what the successful gardener needed to do each week throughout the year. The instructions, for they are really practical directions, are divided into three distinct parts that Keane classed as Kitchen Garden, Fruit Garden and Flower Garden. These are then sub-



OUT-DOOR GARDENING

DURING

EVERY WEEK IN THE YEAR,

SHEWING

HOW, WHEN, AND WHERE TO SOW, PLANT, AND CULTIVATE ALL CROPS

IN THE

Kitchen, Fruit, and Flower Garden.

By WILLIAM KEANE.

LONDON:
COTTAGE GARDENER OFFICE,
162, FLEET STREET.
1859.

23

MARCH.

FIRST WEEK.

KITCHEN GARDEN.

Artichokes.—Thin out the old stools, and make new plantations. Plant three rooted suckers triangularly, at one foot apart; the triangles to be three and a half or four feet apart.

Asparagus. — Presuming that the beds have been covered with rich dung, as recommended in November, they should now be forked up, to loosen the ground for the more free admission of sun and air. A slight sprinkling of salt, carried down to their roots by rains, will be of service to them.

Borecole.—Sow a small quantity.

Brussels Sprouts.—Sow a small quantity.

Carrots.—Thin out those in frames.

Celery.—Sow on a slight hotbed, for the main crop, if not done as advised last week. When the early-sown is up, give it air at all favourable opportunities.

Cucumbers.—Linings should be applied to the beds, before the heat declines considerably. The linings should be made up to the top of the frames. Air to be given daily. If cold winds prevail, a piece of matting, or thin canvass, tacked over the opening, will exclude them.

Herbs.—Divide the roots, and make fresh plantations where necessary.

Leeks.—Sow a full crop of the *Large Flag*.

Lettuces.—Make a successional sowing, and plant out from the seed-beds, in rows, one foot apart each way. The market-gardeners around London are now planting out acres of young plants.

Onions.—Sow the main crop. The *Reading*, *Deptford*, *James's Keeping*, are good sorts; and the *New Giant*, of very large size, is worthy of cultivation. Plant out the autumn-sown at nine inches apart.

headed with each vegetable, fruit and flower so that any reader can easily navigate through the work and tend to whichever plant they happened to be growing. *Out-Door Gardening* was aimed towards the householder having a small suburban garden that could be arranged to their own particular needs, as indeed were all the works published from the 'Cottage Gardener Office'.

This is a purely practical guide as would probably be expected from a London nurseryman. William Keane was born at Elveden on the Norfolk Suffolk border about 1806 and with his elderly widowed mother was a nurseryman and florist firstly at little Camera Street, and then Edwardes Place in Kensington. His mother Elizabeth died in 1856 aged 80 and William, who never married, continued the nursery until 1874 when the stock was auctioned off, probably as the land had become too valuable not to be developed into housing. William died the following year at Fulham, possibly having begun a new nursery there.

Between the 17th and 19th centuries, Chelsea and neighbouring Kensington became key centres of market gardening and nursery production for London. Fertile gravel soils and heavy manuring with London dung enabled intensive vegetable cultivation close to the capital, replacing supplies once brought from East Anglia. It is probable that the Keanes migrated to London as a result of the decline in trade in their home county. By 1801 Chelsea had 140 acres under vegetables, though cultivation was already shrinking as building values rose. A corridor of gardens stretched along the Thames to Isleworth, with Kensington especially well placed to serve the West End. Some of these became internationally renowned, including Brompton Park Nursery and William Curtis's Brompton Botanic Garden. By 1843, 57 per cent of southern Kensington still remained cultivated, four-fifths under gardens, nurseries, and orchards, though relentless suburban expansion soon began to overtake each parish.

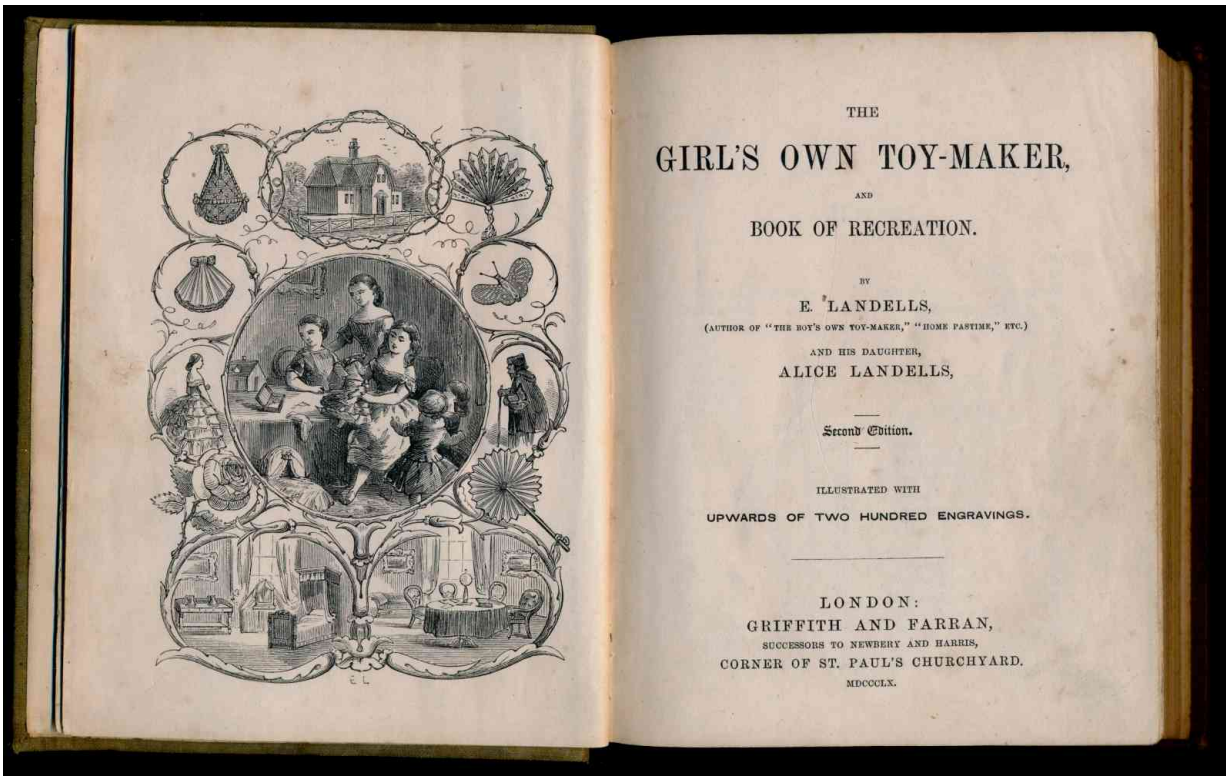
This juxtaposition of knowledgeable nurserymen and suburban sprawl was ideal for producing a whole range of works devoted to writing handbooks for homeowners. The Cottage Gardener Office thrived in producing several self-help books and journals to fill this expanding market from the late 1850s through the 1880s.

OCLC records five copies in the UK, at the British Library, Oxford, Cambridge, Natural History Museum and the National Library of Scotland, and one copy in North America, at Georgia.

'EMPLOYING LEISURE HOURS PROFITABLY'

25 **LANDELLS, Ebenezer and Alice LANDELLS.** THE GIRLS OWN TOY-MAKER, and Book of Recreation. By E. Landells… and his daughter, Alice Landells. London: Griffith and Farran, successors to Newbery & Harris, corner of St. Paul's Churchyard. 1860. **£ 385**

SECOND EDITION. *8vo, pp. vii, [i], 154, 32 advertisements; apart from some minor marking in places, a clean copy throughout; in the original green blindstamped publisher's cloth, spine and upper board lettered and decorated in gilt, lightly sunned and rubbed to extremities, but still a pleasing copy, with contemporary inscription 'Hannah Slater, Mamma's gift, August 23rd 1861' on front free endpaper.*



THE

GIRL'S OWN TOY-MAKER,

AND

BOOK OF RECREATION.

BY

E. LANDELLS,

(AUTHOR OF "THE BOY'S OWN TOY-MAKER," "HOME PASTIME," ETC.)

AND HIS DAUGHTER,

ALICE LANDELLS,

Second Edition.

ILLUSTRATED WITH

UPWARDS OF TWO HUNDRED ENGRAVINGS.

LONDON:

GRIFFITH AND FARRAN,

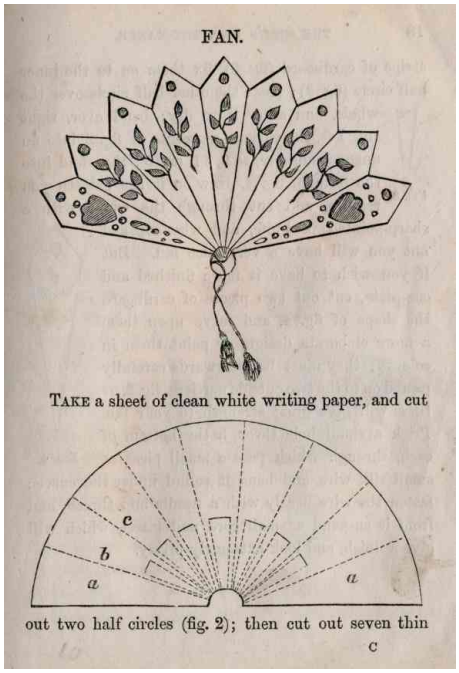
SUCCESSORS TO NEWBERY AND HARRIS,

CORNER OF ST. PAUL'S CHURCHYARD.

MDCCCLX.

Second edition of this enormously popular work, designed to teach young girls the art of making their own toys in a simple way, with numerous diagrams throughout the text.

'Girls a little older will find much to entertain and amuse them in these pages. Nothing is more becoming than to see a home neatly and tastefully embellished by the handiwork of its inmates, while the formation of habits of industry and usefulness are not only satisfactory, in enabling young ladies to decorate their own homes by employing their leisure hours profitably but also in furnishing the means of making suitable presents to their friends, or of having the pleasing gratification of adding by their skill to the funds of some charitable or benevolent institution' (p. vi).



FAN.

TAKE a sheet of clean white writing paper, and cut

c

b

a

a

out two half circles (fig. 2); then cut out seven thin

c

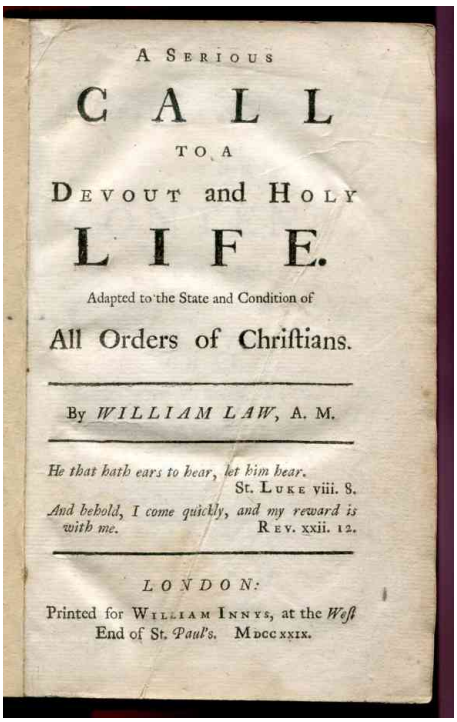
The work is set out in eight sections, viz. 'Paper Toys' (dancing dolls, a house, book-marker, etc); 'Cardboard Toys'; 'Doll's Furniture' (Table, chair, perambulator, etc); 'How to Dress a Doll' (Chemise, Hoop Petticoat, Pinafore, etc.); 'Ornamental Toys' (with instructions to make various baskets, pincushions, needle-books and pen-wipers); 'Miscellaneous Toys' (Flower stand, Sundial, and a 'Great Eastern Lamp Shade'); 'Puzzles'; and 'Outdoor Sports' (Handball and Les Graces).

Ebenezer Landells (1808-1860) was a wood-engraver, illustrator, and magazine proprietor. Born in Newcastle, Landells was apprenticed to the wood-engraver Thomas Bewick. In 1829 he moved to London, and before long managed to start his own engraving workshop. After attempting a short-lived fashion journal, *Cosmorama*, he joined with the journalist Henry Mayhew and the printer William Last to found *Punch* in 1841. (although initial difficulties forced Landells to sell his one-third share to the publishers Bradbury & Evans). Landells was also involved in several other magazines: the less successful *Illuminated Magazine* (1843–45), *Great Gun* (1844, in imitation of Punch), the *Lady's Newspaper* (1847–63, then incorporated into the *Queen*), *Diogenes* (1853, another attempt to imitate *Punch*), and the *Illustrated Inventor*. The present work, first published in 1859, was a companion work to the *Boy's Own Toy-Maker* (1858), written and illustrated by Landell's in response to the growth in the children's book market, with another work, the *Illustrated Paper Model Maker* following in 1860.

OCLC: 1008576233.

IT WILL HARDLY BE EXCELLED, IF IT BE EQUALLED,
IN THE ENGLISH LANGUAGE (WESLEY)

26 **LAW, William.** A SERIOUS CALL TO A DEVOUT AND HOLY LIFE. Adapted to the state and condition of all orders of Christians…. London: Printed for William Innys, at the West End of St Paul's. 1729. **£ 450**

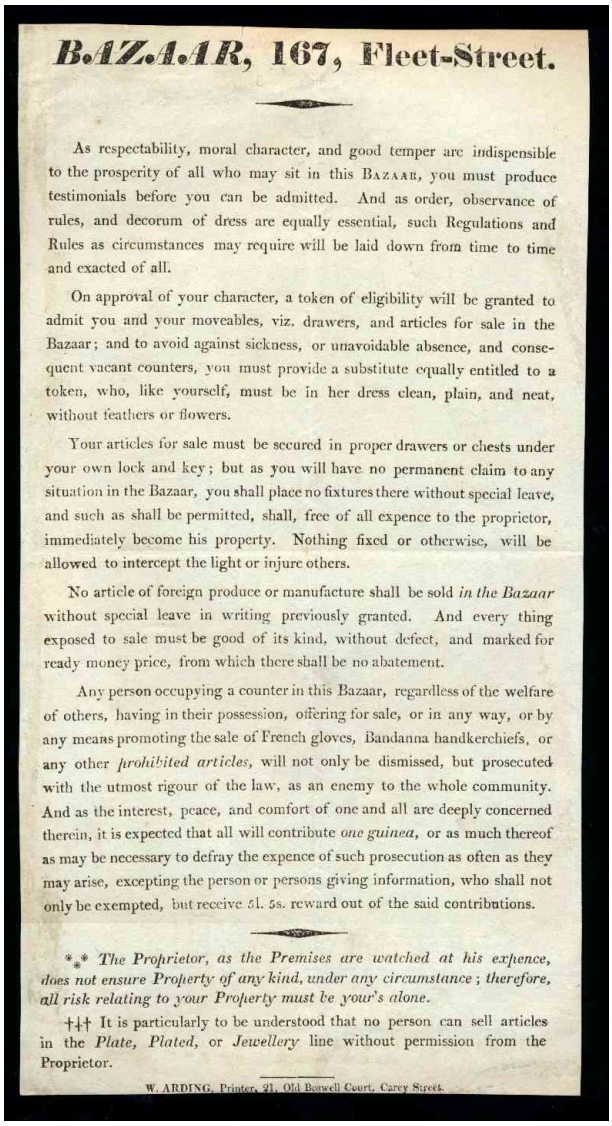

A SERIOUS
CALL
TO A
DEVOUT and HOLY
LIFE.
Adapted to the State and Condition of
All Orders of Christians.
By WILLIAM LAW, A. M.
He that hath ears to hear, let him hear.
St. LUKE viii. 8.
And behold, I come quickly, and my reward is with me.
REV. xxii. 12.
LONDON:
Printed for WILLIAM INNYS, at the West End of St. Paul's. MDCCXXIX.

FIRST EDITION. *8vo, pp. [ii], vi, 499, [5] advertisements; minor stain just visible in gutter throughout, otherwise text clean; bound in contemporary panelled calf, with early reback, ruled in gilt with green morocco label lettered in gilt, upper board detached, some minor chipping to head, and rubbing to corners, but still an appealing copy.*

First edition of William Law's *Serious Call*, one of the major moral texts of the eighteenth century which was to have a profound effect on some of the major writers of the time.
'It is the *Serious Call*, a plea for a return to the practice of private individual piety, in an unadorned, lucid and deeply moving style, on which [Law's] reputation chiefly stands. Its peculiar force is difficult to convey; authorities as different as Gibbon, Lord Lyttelton and George Whitefield spoke enthusiastically of it. Samuel Johnson attributed to it his first earnest attention to religion. But the most significant testimony is that of John Wesley, who reaped where Law had sown. Writing after they had parted company, he said: "it will hardly be excelled, if it be equalled, in the English language, either for beauty of expression or for justice and depth and thought'" (PMM).

Printing & the Mind of Man 187.

WOMEN ONLY REGENCY BAZAAR


BAZAAR, 167, Fleet-Street.

As respectability, moral character, and good temper are indispensible to the prosperity of all who may sit in this BAZAAR, you must produce testimonials before you can be admitted. And as order, observance of rules, and decorum of dress are equally essential, such Regulations and Rules as circumstances may require will be laid down from time to time and exacted of all.

On approval of your character, a token of eligibility will be granted to admit you and your moveables, viz. drawers, and articles for sale in the Bazaar; and to avoid against sickness, or unavoidable absence, and consequent vacant counters, you must provide a substitute equally entitled to a token, who, like yourself, must be in her dress clean, plain, and neat, without feathers or flowers.

Your articles for sale must be secured in proper drawers or chests under your own lock and key; but as you will have no permanent claim to any situation in the Bazaar, you shall place no fixtures there without special leave, and such as shall be permitted, shall, free of all expence to the proprietor, immediately become his property. Nothing fixed or otherwise, will be allowed to intercept the light or injure others.

No article of foreign produce or manufacture shall be sold *in the Bazaar* without special leave in writing previously granted. And every thing exposed to sale must be good of its kind, without defect, and marked for ready money price, from which there shall be no abatement.

Any person occupying a counter in this Bazaar, regardless of the welfare of others, having in their possession, offering for sale, or in any way, or by any means promoting the sale of French gloves, Bandanna handkerchiefs, or any other *prohibited articles*, will not only be dismissed, but prosecuted with the utmost rigour of the law, as an enemy to the whole community. And as the interest, peace, and comfort of one and all are deeply concerned therein, it is expected that all will contribute *one guinea*, or as much thereof as may be necessary to defray the expence of such prosecution as often as they may arise, excepting the person or persons giving information, who shall not only be exempted, but receive 5l. 5s. reward out of the said contributions.

*** *The Proprietor, as the Premises are watched at his expence, does not ensure Property of any kind, under any circumstance; therefore, all risk relating to your Property must be your's alone.*

††† It is particularly to be understood that no person can sell articles in the *Plate, Plated,* or *Jewellery* line without permission from the Proprietor.

W. ARDING, Printer, 21, Old Boswell Court, Carey Street.

27 **[LONDON GRAND BAZAAR].** BAZAAR, 167, Fleet Street. [London] W. Arding, Printer, 21, Old Boswell Court, Carey Street. [1816]. **£ 385**

Letterpress broadside, Sheet 30.5 x 16 cm (12 x 6¼ inches); watermarked 'E. Smith, 1815.'

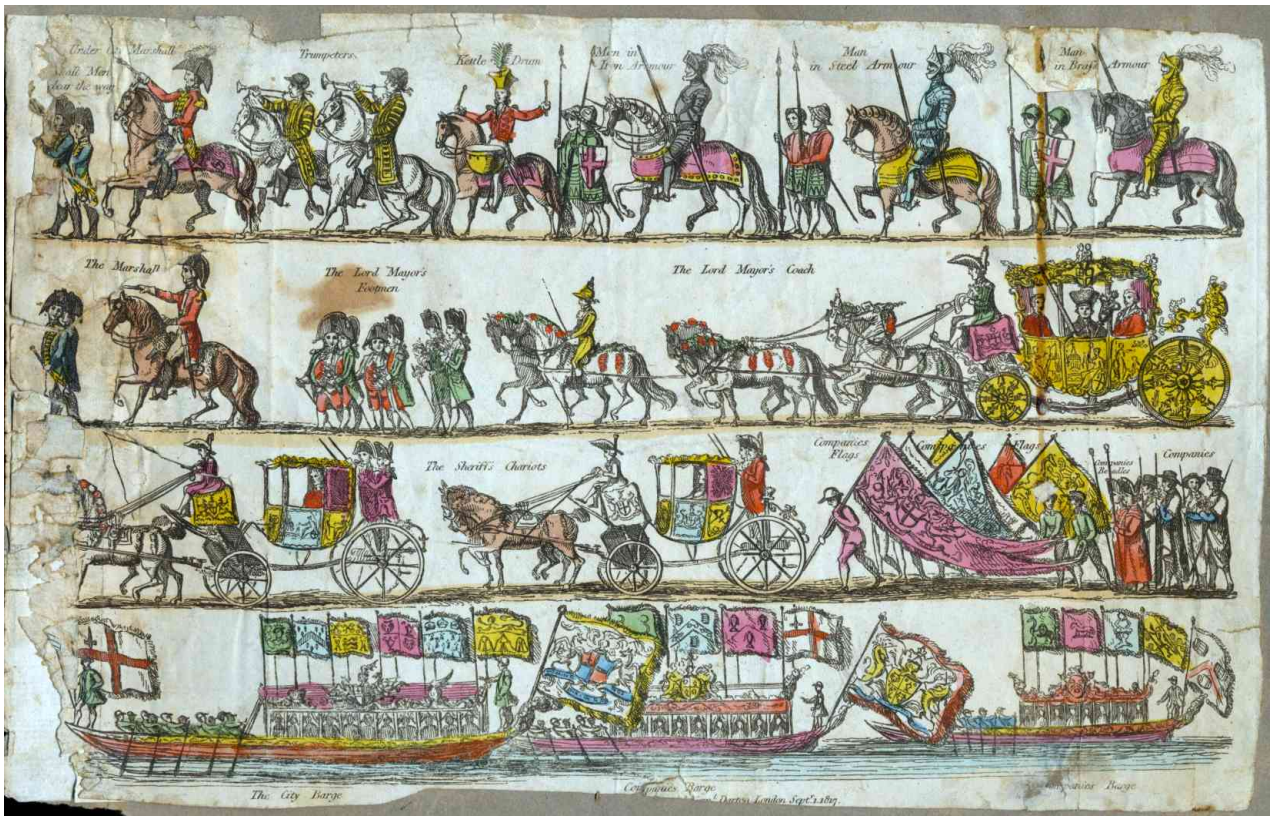
An unusual piece of Bazaar ephemera published in the hope of attracting traders to sell their wares through rented counters.

Certain injunctions were given in order to keep the quality of sellers and goods at a desirable level. '[Y]ou must produce testimonials before you can be admitted. And order, observance of rules, and decorum of dress are equally essential… On approval of your character, a token of eligibility will be granted to admit you and your moveables, viz drawers, and articles for sake in the Bazaar'. In case of sickness or other absence, a substitute could be admitted so long as they were 'like yourself, must be be clean, in her dress clean, plain, and neat, without feathers or flowers.' Clearly, this was a bazaar restricted to women traders and probably also intended for a female clientele.

There is quite a lot of information about how the Bazaar operated, with sellers having 'no permanent claim to any situation in the Bazaar.' Fixtures or anything obstructing the light were also not allowed. 167 Fleet Street was a corner site with Johnson's Court, so presumably it had better natural light than an enclosed building. The tenant of the building was one Thomas Holland, a silversmith, but he appears to have moved next door to 168 and converted 167 into a Bazaar. He was clearly a patriotic person, or at least since the Napoleonic War had ended he did not want competitive foreign goods entering his realm: 'No article of foreign produce or manufacture shall be sold *in the Bazaar* without special leave in writing previously granted. He was most particular that anyone 'having in their possession, offering for sale, or in any way, or by any means promoting the sale of French Gloves, Bandanna handkerchiefs, or any other *prohibited articles* would both be prosecuted and fined 'one guinea'. Informants would be rewarded with £5 5s, an

enormous sum at this time. There was also a prohibition on selling 'Plate, Plated, or Jewellery' as Holland probably thought his own trade could be undercut.

It does not seem that the Bazaar had much success - quite probably because of the restrictions, but just as likely due to the sudden increase in Bazaars at this period, allowing sellers to choose where they traded. Still, the text provides a fascinating insight into the restrictions that women had to face if they were going to trade in such premises.



CANCELLED DUE TO THE DEATH OF PRINCESS CHARLOTTE

28 **[LORD MAYOR'S PROCESSION].** [London: William Darton, Joseph Harvey and S]aml. Darton London Septr 1, 1817. **£ 225**

Hand coloured engraved sheet [17.8 x 27.8 cm], partly cropped at foot and damage with some slight loss chiefly to left hand edge.

A rare Darton work created in anticipation of the Lord Mayor's Show scheduled for November 8, 1817. However, the untimely death of Princess Charlotte of Wales on November 6 plunged the nation into mourning, leading to the cancellation of the procession accounting doubtless for the print's rarity, with Darton being left with unsaleable stock.

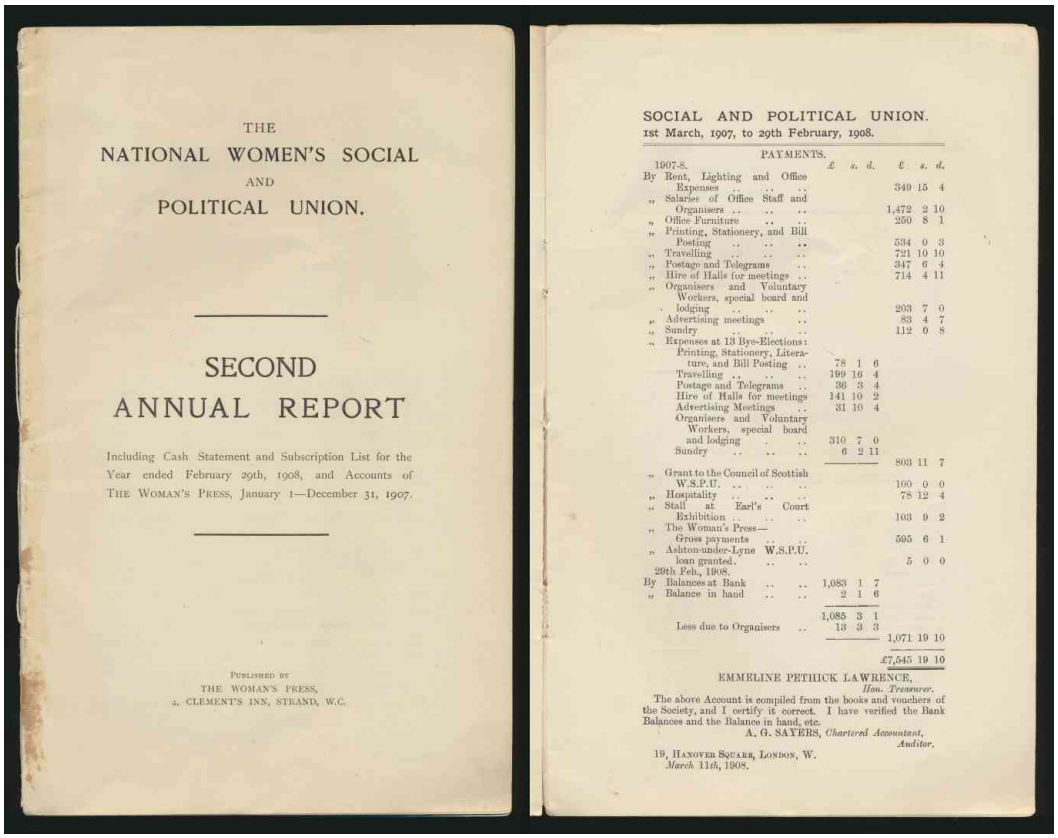
'The Lord Mayors procession is depicted in four rows, the first three on land and the last on the Thames. The captions to the procession read: "[Marsh]all men [to c]lear the way"; "Under City Marshall"; "Trumpeters"; "Kettle drum"; "Man in iron armour"; "Man in brass armour"; "The Marshall"; "The Lord Mayor's footmen"; "The Lord Mayors coach"; "The Sheriff's chariots"; "Companies flags"; "Companies flags"; "Companies beadles"; "Companies"; "The City barge"; "Companies barge"; "Companies barge". [Sheffrin]

Like the Cotsen example, the only other recorded copy, our print was likely once pasted into a scrapbook. Jill Shefrin speculates that the sheet may originally have included a title, but given the surviving blank border on the top edge we think it could equally have been produced without one. Also noted, but unseen, were copies produced as jigsaws.

Darton G1264(1); Jill Shefrin, *The Dartons*, Los Angeles: Cotsen Occasional Press, 2009.

FASCINATING INSIGHT IN THE GROWTH OF THE UNION

29 **THE NATIONAL WOMEN'S SOCIAL AND POLITICAL UNION.** SECOND ANNUAL REPORT Including Cash Statement and Subscription List for the Year ended February 29th, 1908, and Accounts of THE WOMAN'S PRESS, January 1 - December 31, 1907. Published by The Woman's Press, 4, Clement's Inn, Strand, W.C. [1908]. **£ 850**



THE
NATIONAL WOMEN'S SOCIAL
AND
POLITICAL UNION.

SECOND
ANNUAL REPORT

Including Cash Statement and Subscription List for the Year ended February 29th, 1908, and Accounts of THE WOMAN'S PRESS, January 1—December 31, 1907.

PUBLISHED BY
THE WOMAN'S PRESS,
4, CLEMENT'S INN, STRAND, W.C.

SOCIAL AND POLITICAL UNION.
1st March, 1907, to 29th February, 1908.

PAYMENTS.

1907-8.	£ s. d.	£ s. d.
By Rent, Lighting and Office Expenses		349 15 4
„ Salaries of Office Staff and Organisers		1,472 2 10
„ Office Furniture		260 8 1
„ Printing, Stationery, and Bill Posting		534 0 3
„ Travelling		721 10 10
„ Postage and Telegrams		347 6 4
„ Hire of Halls for meetings		714 4 11
„ Organisers and Voluntary Workers, special board and lodging		203 7 0
„ Advertising meetings		83 4 7
„ Sundry		112 0 8
„ Expenses at 13 Bye-Elections:		
Printing, Stationery, Literature, and Bill Posting	78 1 6	
Travelling	199 16 4	
Postage and Telegrams	36 3 4	
Hire of Halls for meetings	141 10 2	
Advertising Meetings	31 10 4	
Organisers and Voluntary Workers, special board and lodging	310 7 0	
Sundry	6 2 11	
		803 11 7
„ Grant to the Council of Scottish W.S.P.U.		100 0 0
„ Hospitality		78 12 4
„ Stall at Earl's Court Exhibition		103 9 2
„ The Woman's Press— Gross payments		595 6 1
„ Ashton-under-Lyne W.S.P.U. loan granted.		5 0 0
29th Feb., 1908.		
By Balances at Bank	1,083 1 7	
„ Balance in hand	2 1 6	
	1,085 3 1	
Less due to Organisers	13 3 3	
		1,071 19 10
		£7,545 19 10

EMMELINE PETHICK LAWRENCE,
Hon. Treasurer.

The above Account is compiled from the books and vouchers of the Society, and I certify it correct. I have verified the Bank Balances and the Balance in hand, etc.
A. G. SAYERS, *Chartered Accountant, Auditor.*

19, HANOVER SQUARE, LONDON, W.
March 11th, 1908.

FIRST EDITION. *8vo, pp. 31, [1] blank; in the original brown wraps printed in blank, originally stapled, but staples removed due to rusting and at some point restitched, bottom half of hinge torn throughout, but still a very good copy nonetheless.*

Rare first edition of the *Second Annual Report* of the NWSPU, giving a fascinating insight in the growth of the organisation.

'In presenting the Second Annual Report the Committee are pleased to be able to chronicle the extraordinary strides which have been made in the past twelve months. The question of Votes for Women has been brought into the very front rank of political issues, and the National Women's Social and Political Union is now recognised by opponents as a formidable champion of the woman's cause. Above everything the Committee have pleasure in noticing the large and rapidly growing sympathy and support which is being accorded by women of every class all over the country' (p. 3)

Details are provided the year's growth, 'Synopsis of the work done', 'By-Elections', 'Meetings', 'Demonstrations' (noting the four occasions during the year the union had taken part in militant action), 'Protests at Public Meetings', 'Literature', 'Votes for Women Newspaper', 'Premises and Staff', 'The Women's Enfranchisement Bill', 'Self-Denial Week', 'Prospect for the Future', 'The Albert Hall Demonstration', 'Hyde Park on June 21st', and 'Militant Action' ('It will be for the Government to decide whether or not they will force the women of the country to take stronger militant action than they have already done'). Next cash statements are given for NWSPU and The Women's Press.

The work concludes with a 'List of Subscribers' is included (pp. 16-31), a who's who of important names in the Votes for Women movement, Emily Wilding Davison (11s.), Miss Annie Kenney (£2 6d.), Mr. & Mrs. Pethick Lawrence (£645) and Christabel Pankhurst (£5) to name but a few.

There were eight Annual Reports in all, beginning in 1907, and ceasing in 1914.

OCLC records one copy of this Second Annual Report, at the NYPL; the British Library holds a copy of the seventh Report (1913), and The Huntington the First (1907), with three copies of a complete run (1907-13), at the LSE, Duke and Columbia.

WITH ORIGINAL LETTER BY FLORENCE NIGHTINGALE & THE PROBLEM OF 'RULE 6'

30 **[NIGHTINGALE, Florence]. FALLS, Louisa Emma Alicia 'Lily'.** SCRAPBOOK COMPILED BY MISS LILY FALLS, including an original letter written by Florence Nightingale to her father, Dr. William Stewart Falls. Bournemouth, 1880-1900. **£ 1500**

4to, [20 x 16.5 cm] containing 14 ALS, signed cuttings and cards; also invitations, service programmes, menus and cuttings from newspapers and magazines on the wedding of Lily Falls in 1893; together with three loosely inserted photographs; in original half burgundy roan over marbled boards.



The compiler of this album, Lily Falls, was a daughter of Dr William Stewart Falls, senior physician to the Sanatorium for Consumption and Diseases of the Chest in Bournemouth.

Probably the chief interest in the album is the letter from Florence Nightingale who wrote to Dr Falls in January 1894 to thank him 'for the most kind note admitting Fanny Dowding.' Our letter dovetails into another by Nightingale to Dr Falls of the 20th November 1883, now held at Columbia University in which she outline's the poor health and incapacity of Fanny. Fanny had been in poor heath since at least 1880 but her tuberculosis had taken a turn for the worse and by December she was on the Charity Ward of St Thomas's Hospital. Several doctors urged that she should be sent to Dr Falls care, however there was an issue over Rule 6 at the Bournemouth Sanatorium which stipulated the making of her own bed.

Clearly this problem was overcome for Nightingale wrote in reply that 'The £5 or whatever sum is necessary to have her admitted without a governor's recommendation shall be gladly forwarded as soon soon as I am informed when I may hope for a vacancy.' Clearly an 'inducement' was made possible to overcome any regulatory difficulty, although Nightingale does sound a little tetchy at having to negotiate the impasse! Although the correspondence about Fanny Dowding sounds as if she was at deaths door, she was actually to survive ill health and died as late as 1922, aged 67.

Dr William Falls, the son of a naval surgeon, was born at Clifton and received his medical education at St. George's Hospital, qualifying in 1847. He moved in 1856 to the then village of Bournemouth and grew his practice as the population dramatically increased as it became a favourite watering place. Apart from his work at the Sanatorium he was also consulting physician to its Royal Victoria Hospital.

Louisa Emma Alicia Falls 'Lily' (1869-1928) was the eldest of Dr Falls seven children, she had become a proficient violinist and principle of the amateur Bournemouth orchestra, this went no further because of her 'station in life.' She also collected a number of autograph letters in the album from actors and musicians including George Henschel, Louis Reis, Nathalie Janotha, Sims Reeves, Willy Hess, Ellen Terry, and Henry Irving, together with clippings, invitations, and articles on her marriage to Edward Dent of Shortflatt Tower in Northumberland in 1893.

FASHIONABLE DRESSING GAME

31 **[PAPER DOLL]. BOMMIER, Louis Célestin, *artist*.** MODES FASHIONABLES. Paris: H. Rousseau, Edit. Litho H. Jannin. [1855-1860]. **£ 2500**

Complete with a hand coloured lithograph mannequin [15.3 cm. in height]; together with 9 hand coloured lithograph dresses, heightened with gum-arabic; 8 hats and a turned wooden stand; some minor damage to the mannequin with the head reattached at some period; all contained in the original fitted box, the lid with a large decorative scene of children playing with their dolls; some minor water marks to lid and a few abrasions to the extremities but otherwise fine.

The dresses depict a young woman as she progresses from adolescence through to her wedding day and beyond.

The set includes 9 different ladies' costumes, each with their associated headpiece or hat: 1) a five-layer yellow dress with a lace front, short sleeves, and red trimming, with her white-gloved hands holding a bouquet of flowers; 2) a similar two-layer evening dress in purple with a white lace skirt, with her white-gloved hands holding a fan and a bouquet of flowers; 3) a morning dress with a purple bodice and white puff sleeves over a green dress



and a purple skirt; 4) a bridesmaid dress in white silk embroidered with flowers, with her gloved hand holding a white flower; 5) a white three-layer bridal dress with a lace bow, with her head-dress of flowers and a white veil behind and over her shoulders; 6) a two-layer day dress in brown decorated with a cheque front and a border to the layers, with her hands holding a shade and a handkerchief; 7) a blue summer dress with a long jacket and puffed lace sleeves, with her hands holding a green parasol; 8) a theatre dress of purple and white lace with large green bows and an ermine jacket with sable trimming over her shoulders, with her gloved hand holding a closed fan; 9) a winter dress of deep purple overlaid with a mid-length dark green velvet jacket trimmed in brown fur, with her hands enclosed in a matching muff.

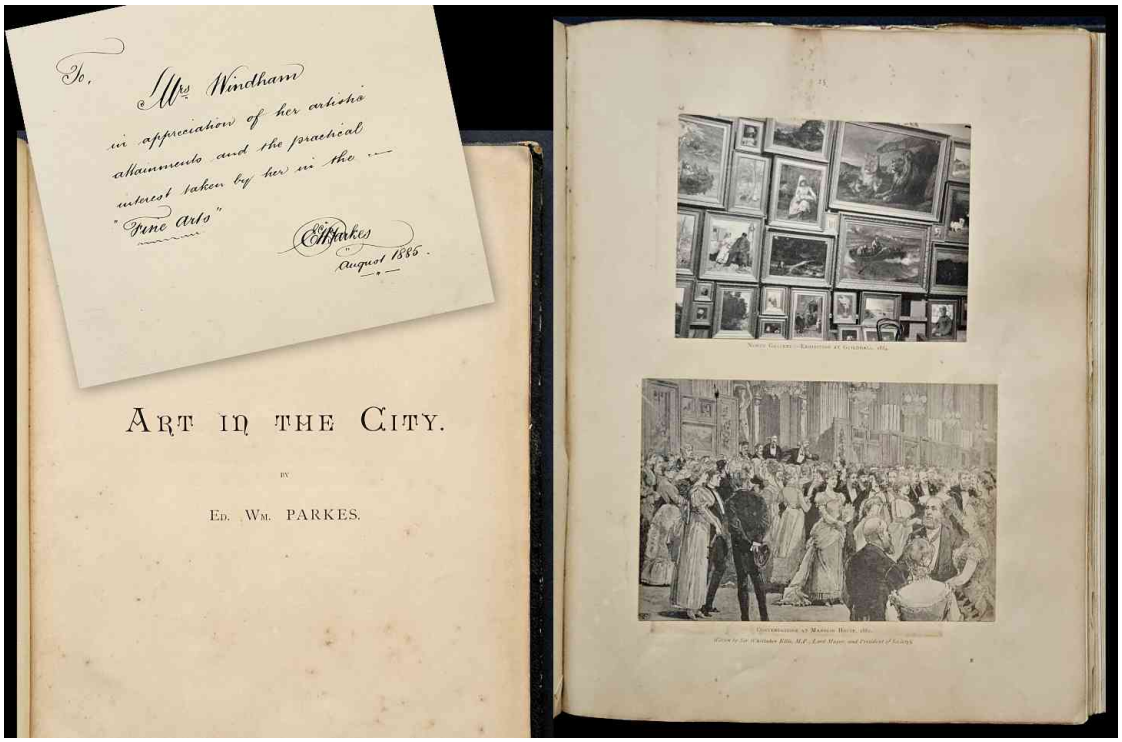
The lighter costumes before her marriage are cleverly contrasted with the heavier and darker material expected of a woman after her marriage. Depicting the better off strata of society it is interesting that the box lid depicts three girls each with their own dolly of dressing toy whilst a barefooted 'peasant' with a sickle in her hand looks on rather forlornly at her betters.

The artist Louis Célestin Bommier (1818–1876) was a lithographer whose entire output related to the toy industry. One of his designs, depicting him in his own bazaar, forms part of a curious series of illustrations of Parisian shops and trades under the Second Empire. Although he produced a wide range of illustrations, chiefly for Rousseau and Jannin, his life remains something of a mystery.

PROMOTING ART IN LONDON, BY A CON MAN AND CROOK

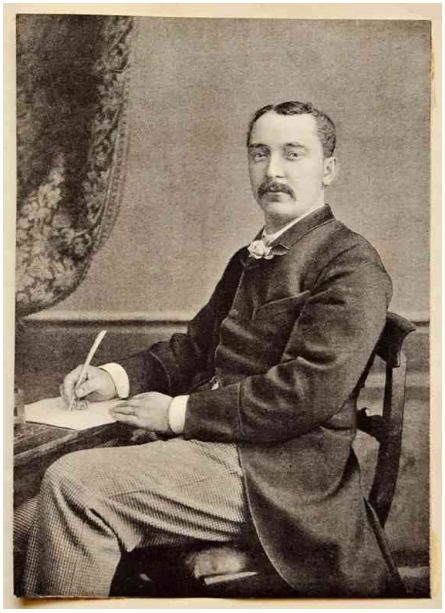
32 **PARKES, Edward William.** ART IN THE CITY By Ed. Wm. Parkes. [London, Privately Printed]. [1885]. **£ 550**

FIRST EDITION, PRESENTATION COPY. *4to [29 x 22.5 cm (11½ x 8¾ inches)], pp. [ii], 77 (pp. 19-77 with mounted photogravures of painting and sculptures); some occasional spotting or foxing in places; original full black morocco grained calf, upper cover lettered in gilt, worn at extremities an upper joint cracked but cords firm; press cuttings and a portrait of Parkes tipped in at end; presentation inscription from Parkes 'To Mrs Windham in appreciation of her artistic attainment and the practical interest taken by her in the "Fine Arts"… August, 1885.'*



Art in the City records the early efforts of the shady Parkes to establish 'The City of London Society of Artists' with the threefold aim of promoting art, establishing an Academy for students, and creating a permanent Gallery of Art in the City of London. All laudable aims, but the founder and secretary of this idea, Edward William Parkes (1850–1923), was a con man and crook.

All very embarrassing for the Lord Mayor and other dignitaries who supported the idea, and although few copies of the work would have been circulated, those that had been presented by Parkes were probably disposed of by their recipients as an unfortunate reminder of an awkward philanthropic episode. However, despite this rather tawdry philanthropic manifestation, the work does afford us several photographs, both of the exhibition space and the hanging of pictures, as well as reproductions of the works exhibited, both painting and sculpture. Although the names of Frederick Leighton, J. E. Millais, John Pettie, and other members of the Royal Academy were happy to put their names down as patrons, they were not willing to lend their paintings. On the whole, most of the works on display were by lesser lights. Certainly, Royal Academicians were included, but this was, overall, art that was safe and acceptable, certainly nothing of an advanced nature to upset the city businessman and his wife. It was, in truth, more a social event with paintings as decoration, yet still affords a glimpse of the popularity and promotion of middlebrow art that is generally less well documented.

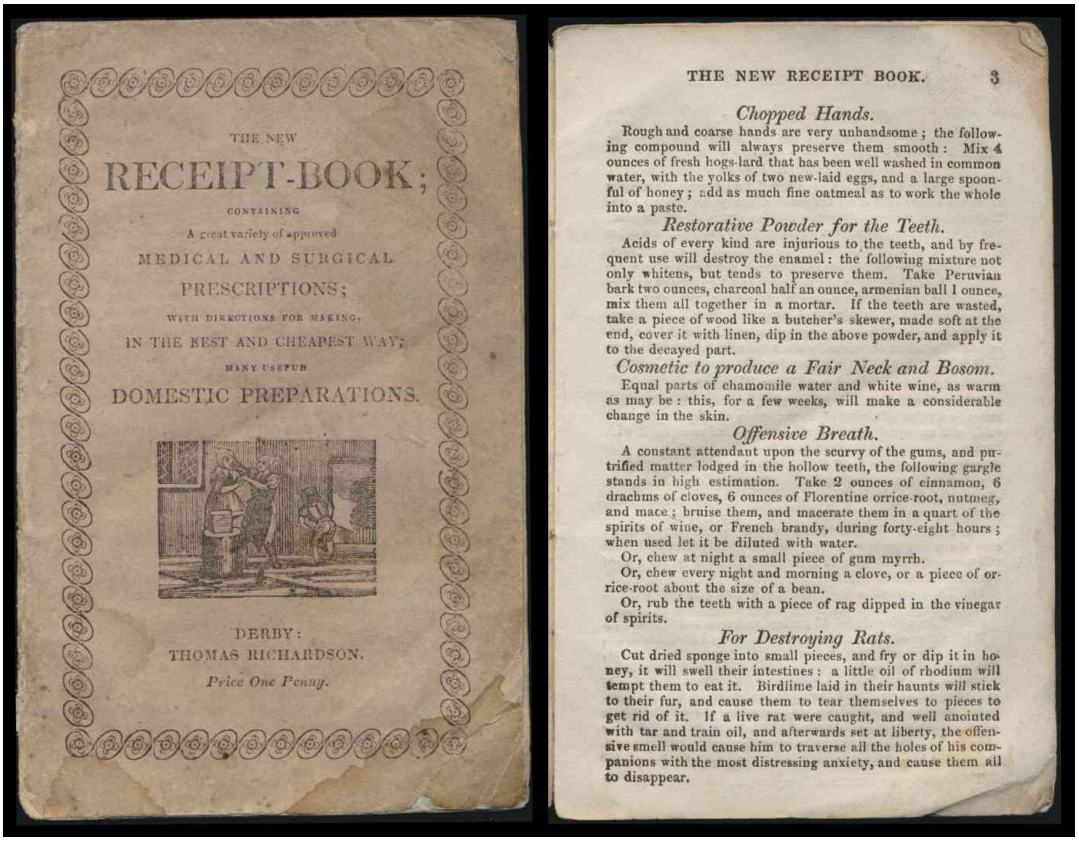


The exhibitions were held in Skinners' Hall and, latterly, at the Guildhall, and were patronised by the Society, generally raising several thousand pounds for the artists. Parkes includes a rather flowery introduction attempting to mention everyone of note who helped in bringing the exhibitions together, followed by similarly flowery notices reproduced selectively from the press. The bulk of the work, however, is devoted to photographic reproductions of many of the paintings—some of the photographs taken by the author himself, who admits that he had only taken up the 'art' the year before.

Edward William Parkes was the son of a publican and his wife in Wolverhampton. He began his career as a clerk at a local solicitor's office but was ambitious and moved to London, where he served his articles and began practising on his own account in the City of London. He was a shrewd, active, and keen man of business, and clearly had some flair, which in turn earned some him influential introductions. Part of this self-promotion was the founding of the City of London Society of Artists, a move designed to add to his prestige. He also floated the Natural Colour Photographic Company, formed under Cellerier's Syndicate Ltd. He spent some ten thousand pounds acquiring the patents to the process, which essentially involved using transparent film backed by coloured papers. In addition, he invested in a newspaper in Cardiff and lived in some style at Sidcup with his family. His wealth, however, was built on something akin to a Ponzi scheme, whereby he offered a 6% return on investments —at a time when the going rate was usually between 4 and 5%. In 1888, it was discovered that he had forged entries in a passbook at the Bank of England for a trust he administered. It soon emerged that he had liabilities totalling around £100,000, secured by assets of only £600. At his trial, he was sentenced on only one count of embezzlement, although many others were acknowledged by the court but not prosecuted—possibly due to

efforts within the society that he moved in the full extent of his crimes were kept from public knowledge. Parkes was duly sentenced to seven years at Parkhurst Prison and was disbarred from practising as a solicitor. Aspirations in the City, however, remained high. The creation of a new Guildhall Art Gallery was consolidated in a new building, but Parkes' academy and his exhibitions of modern art were quickly disowned and quietly forgotten. What of Parkes' later life? Upon being released from prison early in 1893, he tried his hand at being an estate agent, but by 1900 he was again before the law for fraud—this time for only £100. He was sentenced to another seven years, this time at Dartmoor. Released early again in 1905, Parkes turned to journalism and for a time worked in South Africa. He managed, on this occasion, to stay out of the clutches of the law until his death in 1923.

OCLC records only one other copy, at the Corporation of London Libraries.



THE NEW

RECEIPT-BOOK;

CONTAINING

A great variety of approved

MEDICAL AND SURGICAL

PRESCRIPTIONS;

WITH DIRECTIONS FOR MAKING,

IN THE BEST AND CHEAPEST WAY;

MANY USEFUL

DOMESTIC PREPARATIONS.

DERBY:

THOMAS RICHARDSON.

Price One Penny.

THE NEW RECEIPT BOOK. 3

Chopped Hands.

Rough and coarse hands are very unhandsome; the following compound will always preserve them smooth: Mix 4 ounces of fresh hogs-lard that has been well washed in common water, with the yolks of two new-laid eggs, and a large spoonful of honey; add as much fine oatmeal as to work the whole into a paste.

Restorative Powder for the Teeth.

Acids of every kind are injurious to the teeth, and by frequent use will destroy the enamel: the following mixture not only whitens, but tends to preserve them. Take Peruvian bark two ounces, charcoal half an ounce, armenian ball 1 ounce, mix them all together in a mortar. If the teeth are wasted, take a piece of wood like a butcher's skewer, made soft at the end, cover it with linen, dip in the above powder, and apply it to the decayed part.

Cosmetic to produce a Fair Neck and Bosom.

Equal parts of chamomile water and white wine, as warm as may be: this, for a few weeks, will make a considerable change in the skin.

Offensive Breath.

A constant attendant upon the scurvy of the gums, and putrified matter lodged in the hollow teeth, the following gargle stands in high estimation. Take 2 ounces of cinnamon, 6 drachms of cloves, 6 ounces of Florentine orrice-root, nutmeg, and mace; bruise them, and macerate them in a quart of the spirits of wine, or French brandy, during forty-eight hours; when used let it be diluted with water.

Or, chew at night a small piece of gum myrrh.

Or, chew every night and morning a clove, or a piece of orrice-root about the size of a bean.

Or, rub the teeth with a piece of rag dipped in the vinegar of spirits.

For Destroying Rats.

Cut dried sponge into small pieces, and fry or dip it in honey, it will swell their intestines: a little oil of rhodium will tempt them to eat it. Birdlime laid in their haunts will stick to their fur, and cause them to tear themselves to pieces to get rid of it. If a live rat were caught, and well anointed with tar and train oil, and afterwards set at liberty, the offensive smell would cause him to traverse all the holes of his companions with the most distressing anxiety, and cause them all to disappear.

FOR THE POORER CLASSES

33 **[PRESCRIPTIONS].** THE NEW RECEIPT-BOOK; containing a great variety of approved medical and surgical prescriptions; with directions for making, in the best and cheapest way, many useful domestic preparations. Derby: Thomas Richardson. [n.d., c. 1830]. **£ 300**

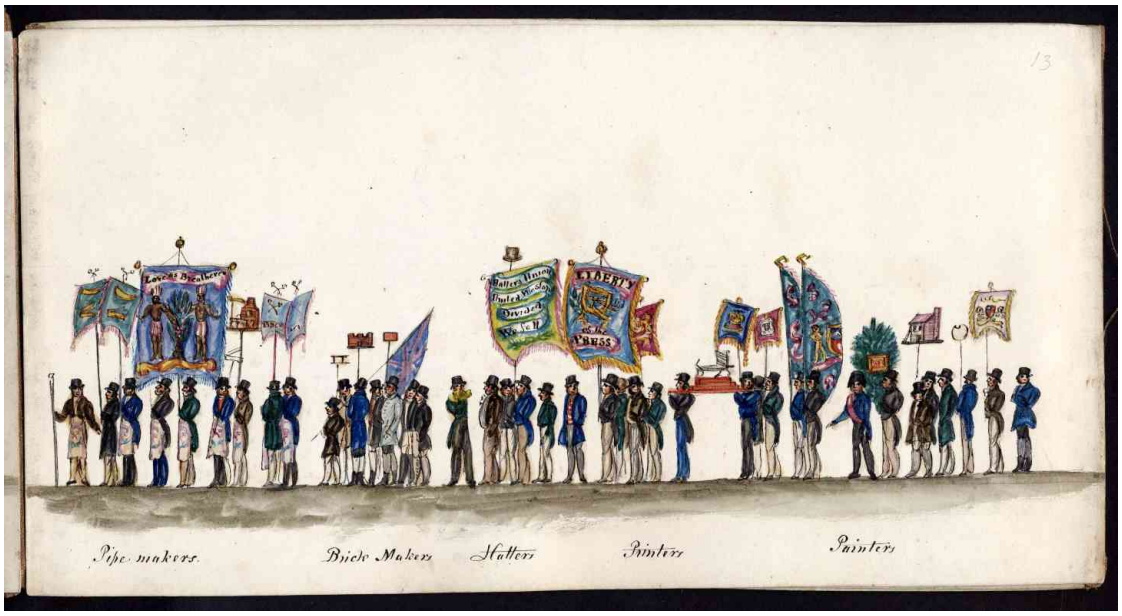
FIRST EDITION. *12mo, pp. 12; a few light marks in places; stitched as issued in the original printed publisher's wraps, lightly stained and dust-soiled, and with some neat repairs, but still a good copy.*

Rare survival of this *New Receipt-Book*, almost certainly influenced by similar works published by James Catnach from his family home in Seven Dials, London, and like many of his broadsheets and penny ballads originally sold cheaply and in significant numbers by street hawkers, a common form of 'mass media' in the early nineteenth century, both in the metropolis and as here, in the provinces.

This is a fine example of one of these ephemeral works, the publisher, Richardson, giving good value for money, packing the pages with everyday recipes and remedies for such things as 'Chopped Lips' (and 'hands'), 'Offensive Breath', 'Gargle for a Sore Throat', 'Corns', 'Inflamed Eyes', and 'Cosmetic to produce a Fair Neck and Bosom' ("Equal parts of camomile water and white wine, as warm as may be: this, for a few weeks, will make a considerable change in the skin"), as well as the more exotic 'Bites for Venomous Reptiles' and even a recipe for 'Fine Ginger Cakes for Cold Weather' thrown in for good measure.

Although not of the highest literary merit and generally pulled together from a variety of publications and periodicals, these fragile works do however convey some of the many concerns to early nineteenth century buyers that Richardson and Catnach capitalised on. It is known that Thomas Richardson published from 1828 until 1847, with this being one of his early publications.

OCLC records one copy only, in the US, at the Library Company of Philadelphia.

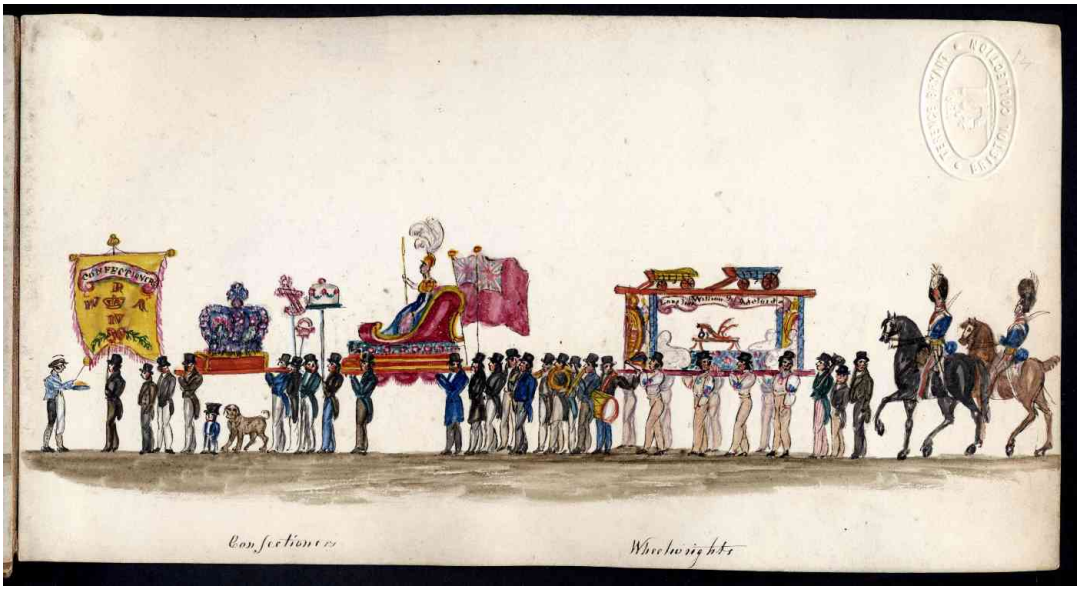


REMARKABLE MANUSCRIPT PANORAMA CREATED TO COMMEMORATE A PROCESSION HELD ON THE OCCASION OF WILLIAM IV'S CORONATION

34 **[PROCESSION]. GREETHEAD, Robert Samuel.** GREETHEAD'S PANORAMIC SKETCH OF THE PROCESSION TO THE BRISTOL CATHEDRAL THURSDAY 8TH SEPTEMBER 1831, The Coronation Day of their Gracious Majesties William IV & Adelaide, John Savage Esqr. Mayor, George Prott[…?] & Wm. Cloxton Esqr. Sheriffs. [Drawn by] Greethead. [1831]. **£ 1500**

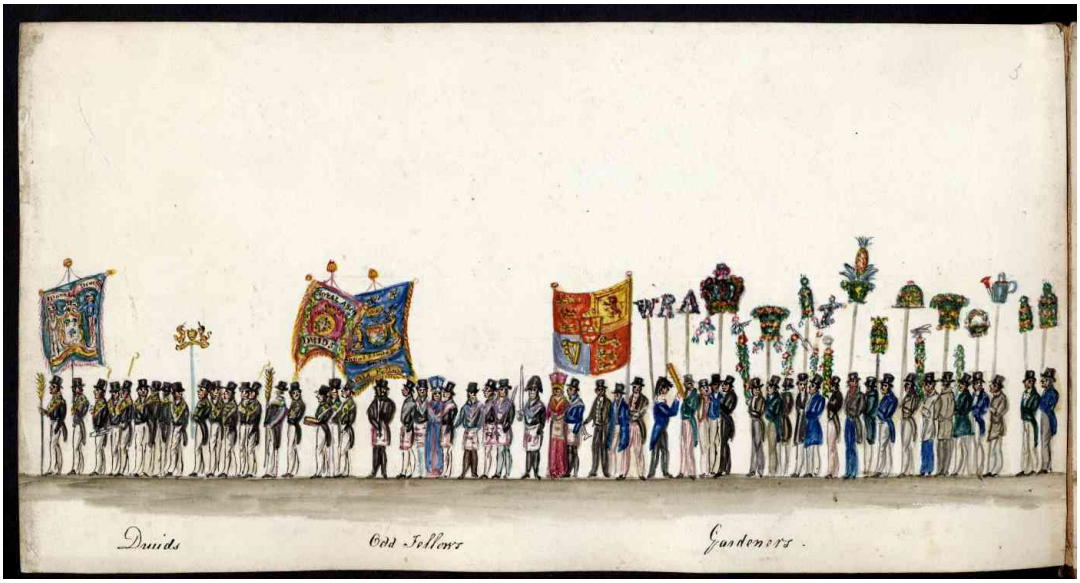
Ink and watercolour strip panorama, folded, consisting of fourteen sheets conjoined, and measuring 14 x 366.8 cm overall, the title appears on a shield within an open ermine cloak above which appear flags, Royal Arms, and crown, with the blind stamp of 'Terence Bryant, Bristol Collection 1980' to final sheet which also has an erased biro inscription to verso, lightly dust-soiled and with some spotting to title, otherwise largely clean throughout; a very desirable item.

Rare original ink and watercolour panorama, created to commemorate the procession held in Bristol on the occasion of the coronation of William IV. Robert Greethead was an amateur artist who lived in Kingsdown, Bristol and drew panoramas of several processions in Bristol, including an election procession in 1837 and the celebrations for the Coronation of Queen Victoria, 1838.



The procession celebrating the Coronation of William and Adelaide in Bristol assembled at the Council House in Corn Street shortly after midday, its departure delayed by heavy rain. A circuitous route was taken to the Cathedral. The civic dignitaries attended a service there whilst the rest of the procession waited on College Green. The procession then reassembled and proceeded back to the Council House, arriving there at 5.30pm. Far more trades were represented in the procession than are shown on Greethead's panorama. The artist may have selected the traders who carried the most colourful and eccentric emblems of their trades. The Shipwrights'

emblems include a saw, a mallet, and dividers. The Smiths appear to be carrying a model of the Clifton Suspension Bridge. (Brunel's design had been approved six months earlier). The Basketmakers also carry a model of the Bridge, made out of basket-work. The Glaziers carry a glass panel showing cone-shaped kilns. The banner of the Floor Cloth Workers may have been made of floorcloth. The Wireworkers wear top hats made of wire, and are accompanied by a man in a coat of mail acting as a crossbowman of the time of Henry III. The Glass Workers, following the banner of Rickett's Phoenix Flint-Glass Works at Temple Gate, bear a variety of luxury glass items aloft; two of their number wear glass hats. The Painters carry a palette and a model of a house. The Confectioners carry 'tasteful devises', items probably made of sugar.



Robert Samuel Greethead (1785-1849) was an amateur artist resident in the Kingsdown area of Bristol, he is also recorded as having drawn 'The Procession in Bristol Celebrating the Election of the Hon. F.H.F. Berkeley, July 27th 1837', and the celebrations in Bristol for the Coronation of Queen Victoria, 1838. He may have been one and the same as the Robert Greethead of Bristol, a 'Dealer and Chapman' who was declared bankrupt in 1823. At any event he gave his profession as accountant but for nearly seven years he was 'suffering from apoplexy and paralysis' before his death.

Panorama making must have been something of a side line for a letter from the artist once in the possession of Frost & Reed, the print publishers then in Bristol, and addressed by Greethead to G. W. Braikenridge, Esq. Broomweil House, Brislington Wick on May 2, 1832 stated: —'Understanding you collect everything appertaining the City of Bristol, having been marshal of the late splendid procession on the Coronation Day, I have made a sketch of it. accurately coloured, including the costumes, banners, and emblems, the whole extending feet, including upwards of thousand figures, faithful copies of flags, 100, and emblems. If you do me the honour of looking at it, or favour me with any future appointment, I should be most happy to wait upon you. P.S.—I write this in the road before your house.' Clearly Greethead hoped to sell a number of copies of the watercolour panorama, how successful he was is unknown although Bristol Museum & Art Gallery has another version of this 1831 Coronation panorama with essentially minor differences.

RACING LADIES FLOATING ON THEIR 'CORK RUMPS'

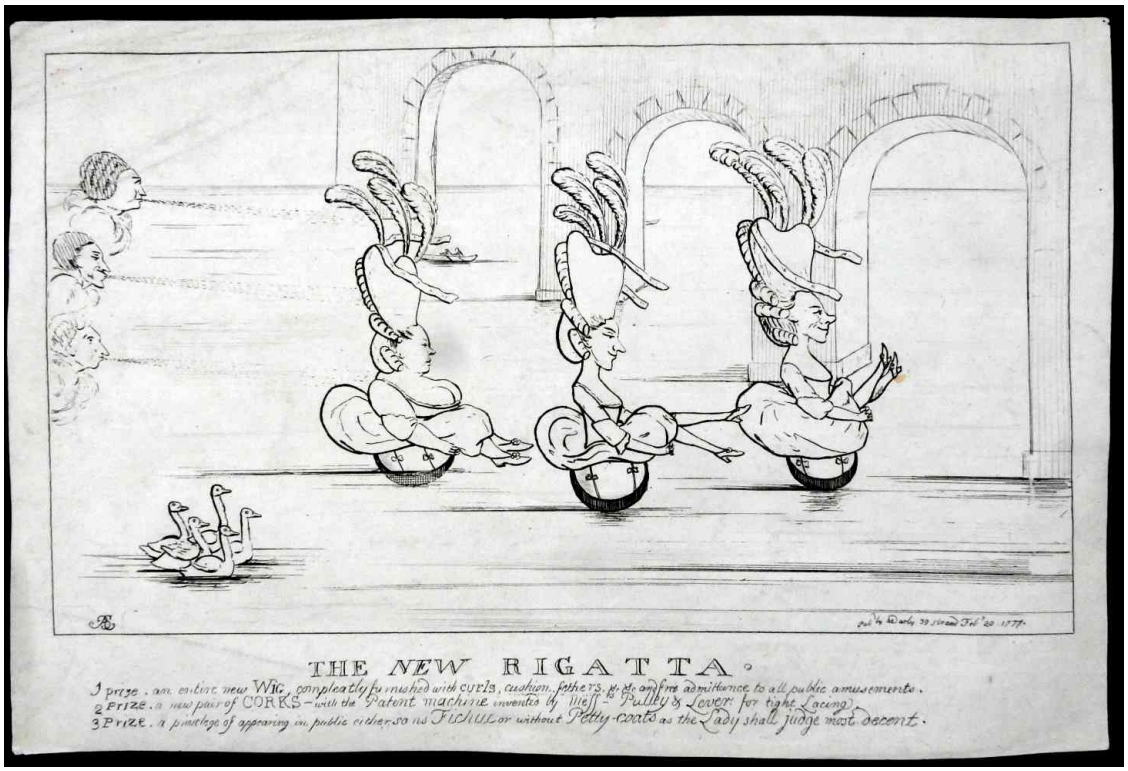
35 **'R.S.' [Monogram, i.e., "Richard Sneer," perhaps Richard Brinsley Sheridan].** THE NEW RIGATTA. 1 prize. am entire new Wig, completely furnished with curls, cushion fethers, &c &c and free admittance to all public amusements. 2 prize. a new pair of Corks - with the Patent machine invented by Mess.rs Pulley & Lever, for tight Lacing. 3 Prize. a privilege of appearing in public either sans Fichlle, or without Petty-coats as the Lady shall judge most decent. [London]. Pubd by Mdarly 39 Strand Feby 20. 1777. **£ 650**

Etching, [235 x 350mm (9¾ x 13¾)]; paper watermarked 'J. Taylor', some minor creasing.

A satire, quite possibly by Richard Brinsley Sheridan, being one of a short series of caricatures issued in the early months of of 1777 lampooning 'preposterous' hairstyles and various forms of padding that women, and indeed some men, subjected themselves to in the pursuit of fashion.

'These racing ladies are floating on their "cork rumps" and being propelled by the breath expelled from three heads and directed toward their well-feathered headdresses. Heading for the arches of a bridge, the three are competing for prizes, among them "an entire new Wig" and "a new pair of Corks."' [Walpole Library]

The source for this print is probably an article headed 'The Observer, Number XXXVIII' in the December 1776 issue of *The Town and County Magazine*, in which the author pretends to enquire into the origin of the 'Cork Rump' for a friend:



'In the course of these researches I have traced their origin to lady Gro—nor, who having had her fortune told a short time before the regatta, was advised to be very careful of water, as the conjurer foresaw danger in the wind; but her ladyship not being able to refit the temptation of so fashionable an amusement, consulted some members of society for recovering drowned persons. She received little or no satisfaction from them, as they acknowledged they could be of no service to her till she was actually drowned, and not being willing to try the experiment upon those terms, she had some thoughts of trying a cork jacket; but reflecting upon the uncouth figure she would make such a garb, when conquest was her principle view, her imagination was called to play, and after some days cogitation she hit upon the cork rump. She wore it upon this occasion, and was a spectator of the regatta, without being under the least apprehension from the predictions of the conjuror.

'Everyone complimented her ladyship upon her elegant appearance she made; the slope of the back, and the striking protuberance beneath, were objects of every one's wonder and admiration In, she found the cork-rump such an amazing improvement to her dress, that she resolved to wear it constantly upon all occasions, and to preserve the secret to herself: but accidents will happen. Dressing in a great hurry for Ranelagh, the forgot to secure this new appendage to grace effectually, and unfortunately she dropped it in the Rotunda. A circle immediately surrounded at, all eyes were fixed upon it; the gentlemen were astonished; the ladies were enchanted with it, and in less than a week, there were very few toasts upon the Tom, whose tails were not as light as Lady Gro---nor's'

Henrietta Vernon, Lady Grosvenor (1745-1828) was generally credited with the first use of so-called 'cork rumps', otherwise referred to as 'Chloe's Cushion' and she and her followers were thereafter admired and ridiculed in equal measure.

See *Preposterous Headdresses and Feathered Ladies: Hair, Wigs, Barbers, and Hairdressers. An Exhibit at the Lewis Walpole Library*: May 8 - October 29, 2003; the only other example we have found held at the Walpole Library [777.2.20.1]; not in BM Satires.

STUDENT (& FUTURE PIONEER) AT THE CRYSTAL PALACE SCHOOL OF ENGINEERING

36 **SANDBERG, Christer Peter.** DRAWING NOTE BOOK. Crystal Palace School of Engineering. [Crystal Palace] Michaelmas Term, 1893. **£ 385**

ORIGINAL NOTEBOOK. *8vo, pp. [128] ruled pages, of which 64 are used, the second half blank; with several hand drawn diagrams and early photographically reproduced illustrations; original half red roan over sand-grained cloth boards, upper board with label titled in ink, spine chipped along upper hinge and head and tail, but still holding firm.*

Rare survival of this original 'Drawing Note Book', compiled and written by Christer Peter Sandberg while attending the Crystal Palace School of Engineering in 1893. Bearing the Crystal Palace Company's School of Practical Engineering stamp to the title page, the note book contains approximately 64 completed manuscript pages - beginning with a rather strict hand written set of rules implemented by the Superintendent - and including hand drawn and early reproduced illustrations relating to engineering technical descriptions and calculations.



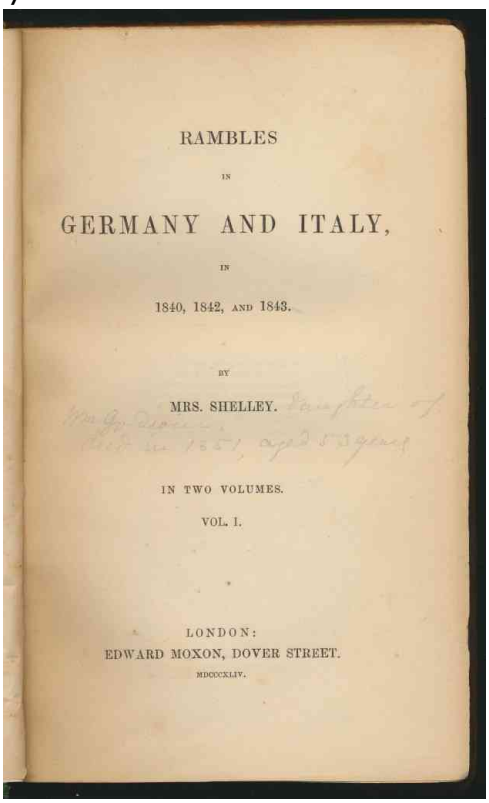
'Six marks are awarded to each student for a full days work. Two of these are for punctuality in commencing work [10 +2] & 4 are for the steadiness and regularity. The Superintendent is empowered to deduct marks for misconduct, absence etc.'

With marks of 26 from a maximum of 50, as signed off by the School Principal on the title page, one wonders how attentive to his studies Sandberg was! However, Christer Peter Sandberg (1876-1941) was an engineer and inventor already destined for greater things. Originally educated in Brussels, and then Dulwich College and University College, London, he left his engineering studies at Crystal Palace after the Michaelmas Term in 1893 to become an assistant to his father, the late Mr. C. P. Sandberg, M. Inst. C.E., going on to become the senior partner of the family firm. He was to continue his father's pioneering work and research on steel rails and was the inventor of several processes to increase their wear and resistance capacity.

BLENDING ROMANTIC VALUES, FEMALE EMANCIPATION AND POLITICAL ADVOCACY

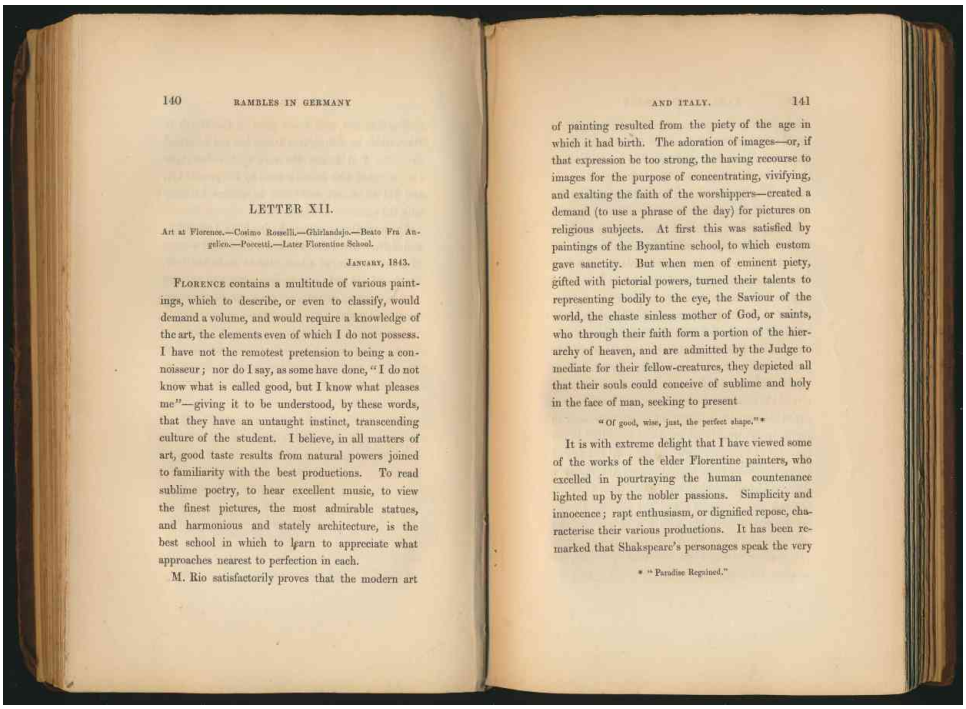
37 **SHELLEY, Mary.** RAMBLES IN GERMANY AND ITALY, in 1840, 1842, and 1843. By Mrs. Shelley. In two volumes. Vol I [-II]. London: Edward Moxon, Dover Street. 1844. **£ 1650**

FIRST EDITION. *Two volumes, 8vo, pp. xx, 280; vii, [i], 296; with new endpapers; some marking in gutter of half-title to vol. I, otherwise apart from some light toning to paper, clean throughout; in the original brown publisher's cloth, sometime recased and rebacked in green cloth, with spines lettered in gilt, corners rubbed, but still a good copy nonetheless.*


RAMBLES
IN
GERMANY AND ITALY,
IN
1840, 1842, AND 1843.
BY
MRS. SHELLEY.
IN TWO VOLUMES.
VOL. I.
LONDON:
EDWARD MOXON, DOVER STREET.
MDCCCXLIV.

First edition of Mary Shelley's final published work, an account of the tour of Germany and Italy made by her and her son. Sir Timothy Shelley had settled an income on his grandson in 1840 and it was this unexpected beneficence that enabled them to make the journey. The book, which is dedicated to Samuel Rogers, a family friend, is full of comments and observations on Italian art and culture during her sojourn there.

'When we visit Italy, we become what the Italians were censured for being, - enjoyers of the beauties of nature, the elegance of art, the delights of climate, the recollections of the past, and the pleasures of society, without a thought beyond' (Preface, p. xvi).



140 RAMBLES IN GERMANY

LETTER XII.

Art at Florence.—Cosimo Rosselli.—Ghirlandajo.—Beato Fra Angelico.—Poccetti.—Later Florentine School.

JANUARY, 1843.

FLORENCE contains a multitude of various paintings, which to describe, or even to classify, would demand a volume, and would require a knowledge of the art, the elements even of which I do not possess. I have not the remotest pretension to being a connoisseur; nor do I say, as some have done, "I do not know what is called good, but I know what pleases me"—giving it to be understood, by these words, that they have an untaught instinct, transcending culture of the student. I believe, in all matters of art, good taste results from natural powers joined to familiarity with the best productions. To read sublime poetry, to hear excellent music, to view the finest pictures, the most admirable statues, and harmonious and stately architecture, is the best school in which to learn to appreciate what approaches nearest to perfection in each.

M. Rio satisfactorily proves that the modern art

AND ITALY. 141

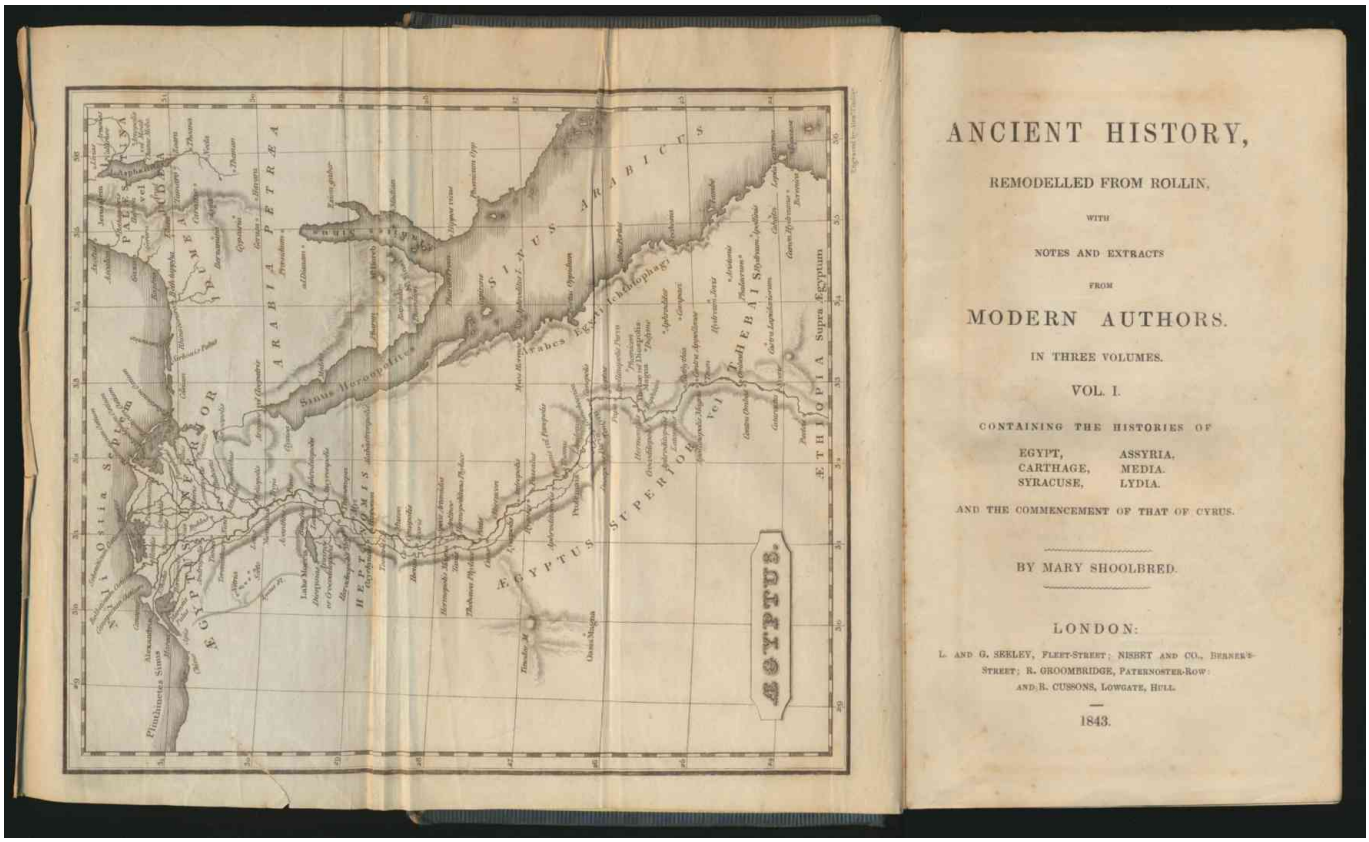
of painting resulted from the piety of the age in which it had birth. The adoration of images—or, if that expression be too strong, the having recourse to images for the purpose of concentrating, vivifying, and exalting the faith of the worshippers—created a demand (to use a phrase of the day) for pictures on religious subjects. At first this was satisfied by paintings of the Byzantine school, to which custom gave sanctity. But when men of eminent piety, gifted with pictorial powers, turned their talents to representing bodily to the eye, the Saviour of the world, the chaste sinless mother of God, or saints, who through their faith form a portion of the hierarchy of heaven, and are admitted by the Judge to mediate for their fellow-creatures, they depicted all that their souls could conceive of sublime and holy in the face of man, seeking to present

"Of good, wise, just, the perfect shape."*

It is with extreme delight that I have viewed some of the works of the elder Florentine painters, who excelled in pourtraying the human countenance lighted up by the nobler passions. Simplicity and innocence; rapt enthusiasm, or dignified repose, characterise their various productions. It has been remarked that Shakspeare's personages speak the very

* "Paradise Regained."

Like her first book, *History of a Six Weeks' Tour*, *Rambles* is more than a simple travel memoir. It blends Romantic values, female emancipation and political advocacy, and includes Mary's comments on war, national manners, historical perspectives, and political observations.



ANCIENT HISTORY,

REMODELLED FROM ROLLIN,

WITH

NOTES AND EXTRACTS

FROM

MODERN AUTHORS.

IN THREE VOLUMES.

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CONTAINING THE HISTORIES OF

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CARTHAGE, MEDIA.
SYRACUSE, LYDIA.

AND THE COMMENCEMENT OF THAT OF CYRUS.

BY MARY SHOOLBRED.

LONDON:

L. AND G. SEELEY, FLEET-STREET; NISBET AND CO., BERNER'S-STREET; R. GROOMBRIDGE, PATERNOSTER-ROW; AND R. CUSSONS, LOWGATE, HULL.

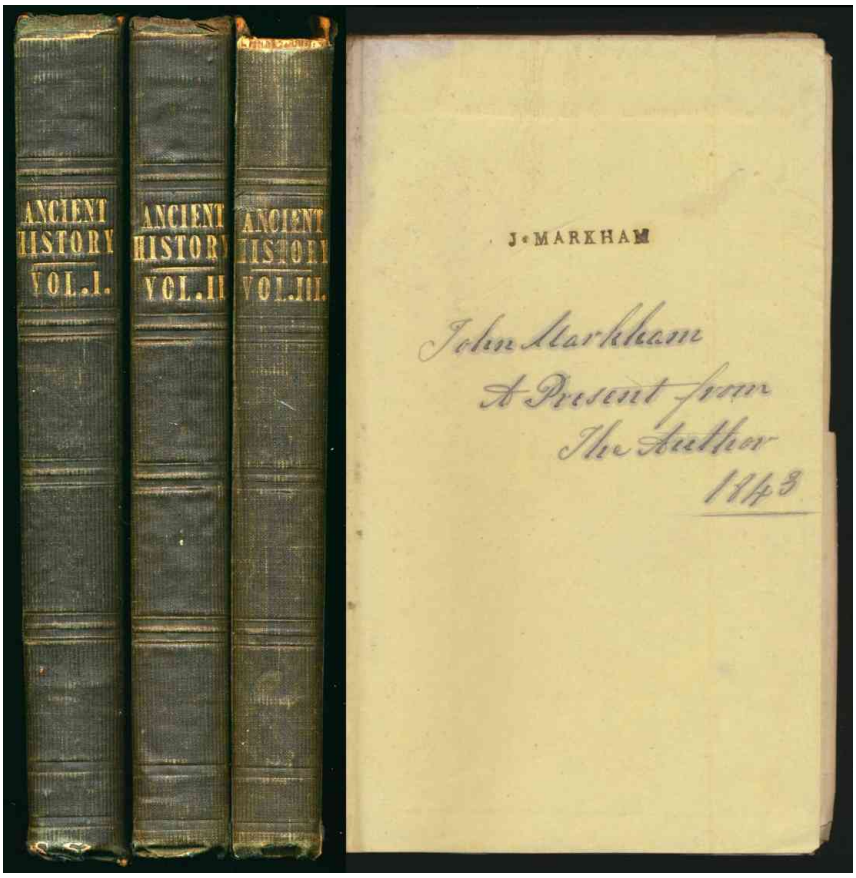
1843.

ADAPTING ANCIENT HISTORY FOR JUVENILE READERS

38 **SHOOLBRED, Mary.** ANCIENT HISTORY, Remodelled from Rollin with notes and extracts from Modern Authors. In Three Volumes. Vol. I. Containing the Histories of Egypt, Carthage, Syracuse, Assyria, Media, Lydia. And the commencement of that of Cyrus. [Vol II - Cyrus, Greece, Persians and Greacians. Philip, King of Macedon], [Vol III - Alexander the Great, Alexander's Successors, Parthia, Bithynia, Cappadocia, Pontus, and Armenia]. London; L and G. Seeley, Fleet Street, Nisbet and co., 1843.
£ 850

FIRST EDITION, PRESENTATION COPY, INSCRIBED IN EACH VOLUME BY THE AUTHOR. *Three volumes, 12mo, pp. xxii, [i] Index, [i] blank, 300, [1] errata, [1] blank; with folding engraved frontispiece, and two further folding engraved plates; xi, [i] blank, 312; with folding engraved map frontispiece; xi, [i] blank, 300, [1] errata, [1] blank; with folding engraved frontispiece map; in the original blue blindstamped publisher's cloth, spine's lettered in gilt, some rubbing to extremities, with head of vol. III chipped, but not detracting from this being a highly desirable copy, inscribed to 'John Markham. A Present from the Author. 1843' on front free endpaper of each volume.*

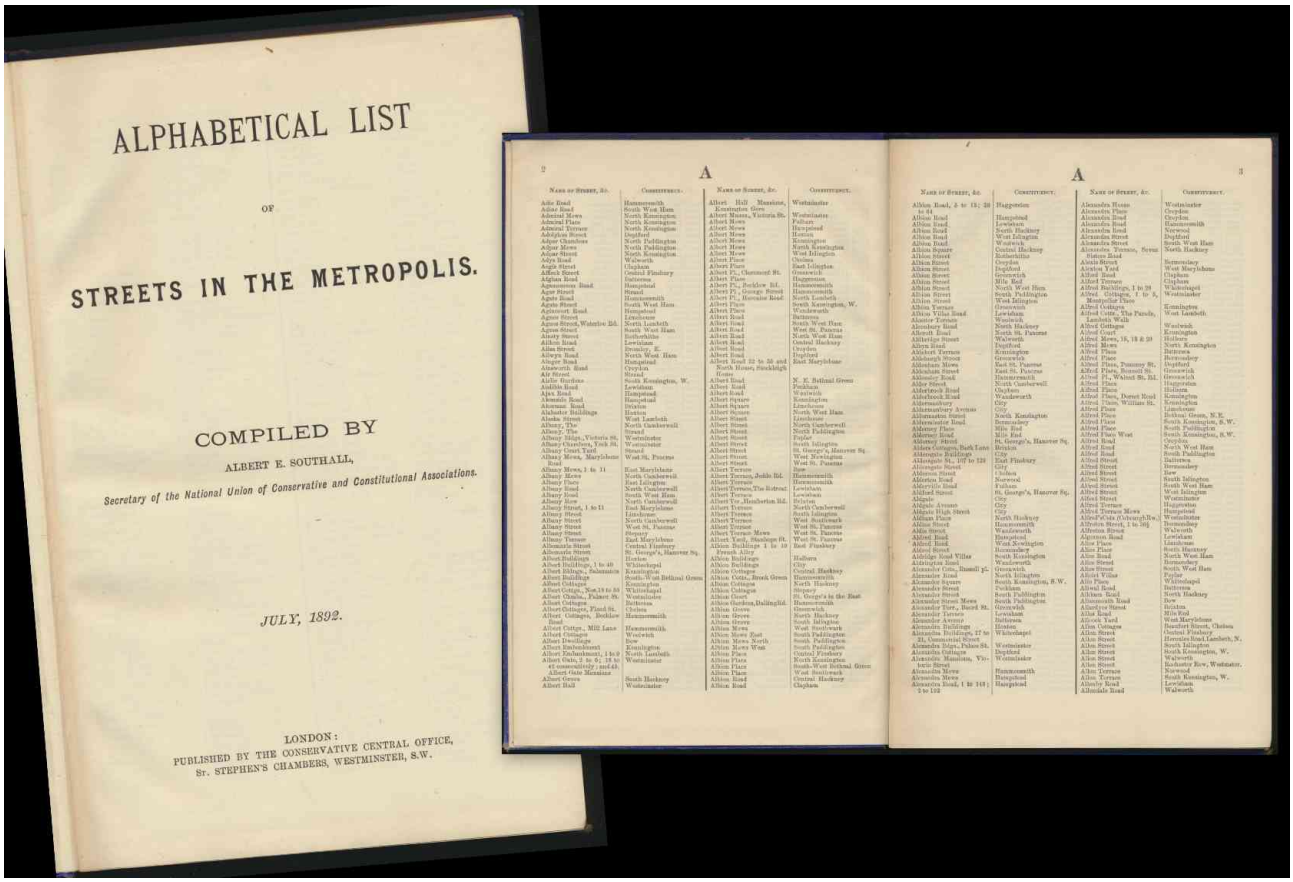
Rare first edition, and a desirable presentation copy, of this little-known work by a woman, distilling Charles Rollin's voluminous *Histoire Ancienne* into a form suitable for young readers.



'We have often been puzzled as to where we should look for books adapted to the juvenile readers of Ancient History. Rollin's interesting, though sometimes tediously prolix volumes, are evidently beyond the grasp of the class just alluded to. It appears absurd to put into the hands of those who are just commencing the study of History, a work of *eight* or *ten* volumes, and we imagine that the great majority of our young friends would shrink with instinctive aversion from the task of encountering so formidable an array of historical literature. But how, otherwise, to put them in possession of anything like an adequate idea of the mass of matter contained in those volumes, we were not able to devise. This remark may apply more particularly to the former portions of Rollin's History, comprehending the early notices of Egypt, Carthage, Assyria, and other ancient kingdoms and empires. We know of no other accessible volumes which present us with this information in anything like a form well adapted to the purpose. Miss Shoolbred seems to have relieved us from a considerable portion of our difficulty. She has evidently taken great pains to condense within a reasonable compass, the main facts of Rollin's History. This she has done in a style which is at once pleasing, and forcible. She has added also several Notes containing valuable matter from modern Authors, illustrative of various subjects alluded to in the text. We may instance La Trobe, Southey, and Walter Scott, and many other well-known and justly esteemed writers of recent date. This cannot, we think, fail to give an increased interest to the work, especially among the juvenile class of readers. It must always impart an additional zest to their perusal of ancient history - when they have pointed out to them, in connection with what might appear the dry detail of olden times, the same spots of which they are reading as rendered glorious by the exploits of a Nelson, or renowned by the ravages of a Napoleon! This method of connecting ancient and modern history together, by what may be termed a Geographical link, has the advantage also of impressing *both* upon the mind in a manner which would otherwise have been very difficult of attainment… We have little doubt that Miss Shoolbred's information connected with such subjects is very extensive; and we imagine that her religious principles, as far as they are to be discerned in this work, are correct and scriptural. We have no hesitation therefore in recommending her volumes to those of our readers who are engaged in the education of the Young - whether as parents or tutors - and we feel convinced that they will be found very generally useful and valuable, supplying a *desideratum*; the need of which must have been experienced by many, in a manner which, we hope will be duly appreciated by all' (*The Christian Guardian, and Church of England Magazine*, 1843, pp. 500-1).

Mary Shoolbred (1792-1862?) was a sister of James Shoolbred, a successful linen draper and silk mercer of 49 Euston Square, London who traded from Tottenham Court Road, with the business later expanding into furniture to become the first large department store at this centre of the retail furniture in London. We have a real paucity of information about Mary: she remained unmarried and presumably continued to live with her brother whose wife had died in 1843, requiring her probably to look after his young family. From the preface we learn that the work had a fairly long gestation period between gathering subscription, and its subsequent appearance.

OCLC records three copies, all in the UK, at Oxford, Cambridge and the British Library.



UNRECORDED 'LONDON STREET LIST'

39 **SOUTHALL, Albert Emanuel.** ALPHABETICAL LIST OF STREETS IN THE METROPOLIS. Compiled by Albert E. Southall, Secretary, National Union of Conservative and Constitutional Associations. July, 1892. London: Published by the Conservative Central Office, St. Stephen's Chambers, Westminster, S.W. [1892]. **£ 385**

FIRST EDITION. *4to, pp. 136; in the original blue publisher's cloth, upper cover lettered in gilt, some light marking, otherwise a very good copy.*

Rare, apparently unrecorded, *Alphabetical List of Streets in the Metropolis*, a thorough index of the names of all the streets and their constituencies, published by the Conservative Central Office in Westminster.

The compiler, Albert Emanuel Southall (born c. 1864) was a prominent British political administrator who served as the Secretary of the National Union of Conservative Associations around the turn of the twentieth century. Beyond his administrative work for the Conservative Party, Southall played a significant role in the expansion of late-Victorian and Edwardian political organisations, including the formation of the Imperial South African Association. The National Union of Conservative and Constitutional Associations (NUCCA), was founded in November 1867 under the initiative of then Prime Minister Benjamin Disraeli, it's purpose being to persuade the newly enfranchised to vote Conservative, with its foundation marking the first time that the party had a coherent national structure.

Not in OCLC or Copac, and unrecorded as far as we are aware.

CHANCE AND SPECULATION GAME FOR YOUNG STOCKBROKERS

40 **[SPECULATION GAME].** HET KANSBILJETTENSPEL OF DE TWEE SPECULANTEN [The chance game or the two speculators] [Te Amsterdam, by Gebr. van Arum] [n.d., c. 1830]. **£ 950**

Consisting of ten cards, five on a pink ground with three rings, each between two dice called the 'Opportunity cards'; two on a blue ground with odd or even double eyes of the dice called the 'Coupon Cards'; two showing the speculators each carrying a bag (one red, one black) and a card showing a gathering of gentlemen in front of the Stock Exchange building; lightly dust-soiled with minor rubbing to edges; housed in the original orange box, with decorative printed label, with later repairs to top and tail of box; with a facsimile of the original rules; a good example of a rare game.

Rare Dutch game of chance and speculation.



The object is fairly simple, but probably also quite addictive. The players play with the object to break both the bank and the other players and carry away all the money. The five opportunity cards are purchased by one player with the remaining five cards dealt out by auction. Each play the dice in turn and place a coin in the ring of the card which matches the numbers - whoever completes a card keeps the money, but if the same numbers are thrown and the ring is already taken the money is forfeited to the holder of the exchange card or the speculator card, or if a double is thrown the money goes to the holder of that card. The changes are fairly even so that the winnings are won by chance rather than guile.

The makers of this game were the Brothers Arum, although the imprint has been excised from the box label. A similar example with slightly different colouring and a green box is held at the Atlas Van Stolk in the Netherlands which appears to be a slightly earlier incarnation. There were three Arum brothers but there is still some doubt about how they combined in business. What we do know is that Cristoffel Arum got into financial difficulties in June 1837 and there was something of a forced sale. It is quite possible that our copy was a result of this sale and marketed by another purveyor.

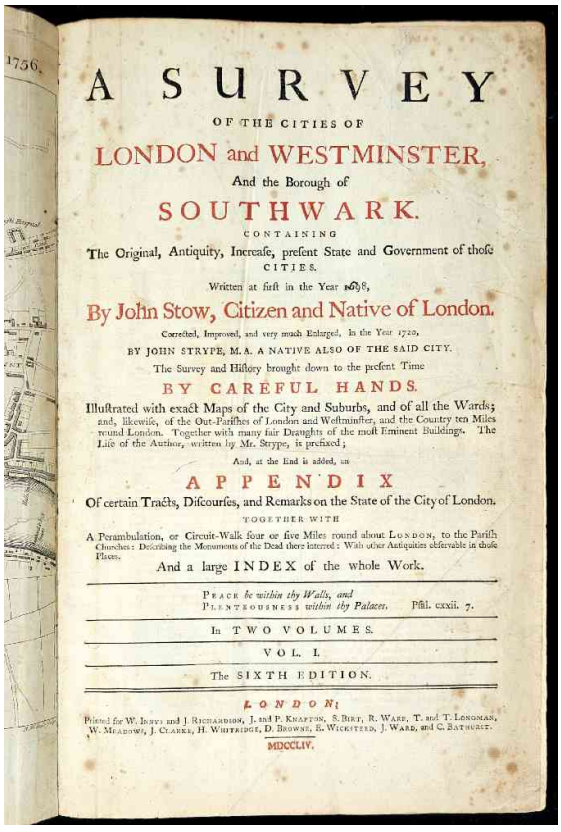
A similar example with a different form of the case is illustrated by Buijnsters-Smets in *Papertoys: speelprenten en papieren speelgoed in Nederland (1640-1920)* 2005, p. 303 that is held at the Nederlands Openluchtmuseum Inventory No PR 14355 and what appears to be an earlier issue held at the Atlas Van Stolk [object number 313-001 and Catalogue 5795].

EIGHTEENTH CENTURY LONDON

41 **STOW, John & John STRYPE.** A SURVEY OF THE CITIES OF LONDON AND WESTMINSTER, And the Borough of Southwark, containing The Original, Antiquity, Increase, present State and Government of the Cities. Written at the first in the year 1698 [i.e. 1598], By John Stow, Citizen and native of London. Corrected, Improved, and very much Enlarged, int the Year 1720, by John Strype, M.A. A native also of the said City. The Survey and History brought to the present Time by Careful Hands. Illustrated with exact Maps of the City and Suburbs, and all the Wards; and likewise, of the Out-Parishes of London and Westminster, and the Country ten Miles round London. Together with many fair Draughts of the most Eminent Buildings. The Life of the Author, written by Mr Strype, is prefixed; And, at the End is added, an Appendix Of certain Tracts, Discourse, and Remarks on the State of the City of London. Together with A Perambulation, or Circuit-Walk four or five Miles round about London, to the Parish Churches: Describing the Monuments of the Dead there interred: With other Antiquities observable in those Places. And a large Index of the whole Work…. In two Volumes. Vol. I [-II]. The Sixth Edition. London: Printed for W. Inney and J. Richardson, J. and P. Knapton, S. Birt [and others]. 1754 [-55]. **£ 1950**



SIXTH AND BEST EDITION. *Two Volumes, Folio, [410 × 260 mm.] pp. [2] title, xx, [8], contents, 758; [2] title, 838, [14] index, tiles printed in red and black; 132 engraved plates, maps and plans; some old tears to lower edge of a few pages and plates; twentieth century full panelled and sprinkled calf; joints and corners restored.*


1756.

A SURVEY

OF THE CITIES OF

LONDON and WESTMINSTER,

And the Borough of

SOUTHWARK.

CONTAINING

The Original, Antiquity, Increaſe, preſent State and Government of thoſe CITIES.

Written at firſt in the Year 1698,

By John Stow, Citizen and Native of London.

Corrected, Improved, and very much Enlarged, in the Year 1720,

BY JOHN STRYPE, M.A. A NATIVE ALSO OF THE SAID CITY.

The Survey and Hiſtory brought down to the preſent Time

BY CAREFUL HANDS.

Illuſtrated with exact Maps of the City and Suburbs, and of all the Wards; and, likewiſe, of the Out-Pariſhes of London and Weſtminſter, and the Country ten Miles round London. Together with many fair Draughts of the moſt Eminent Buildings. The Life of the Author, written by Mr. Strype, is prefixed;

And, at the End is added, an

APPENDIX

Of certain Tracts, Diſcourſes, and Remarks on the State of the City of London.

TOGETHER WITH

A Perambulation, or Circuit-Walk four or five Miles round about LONDON, to the Pariſh Churches: Deſcribing the Monuments of the Dead there interred: With other Antiquities obſervable in thoſe Places.

And a large INDEX of the whole Work.

PEACE *be within thy Walls, and* PLENTEOUSNESS *within thy Palaces.* Pſal. cxxii. 7.

In TWO VOLUMES.

VOL. I.

The SIXTH EDITION.

LONDON:

Printed for W. INNYS and J. RICHARDSON, J. and P. KNAPTON, S. BIRT, R. WARE, T. and T. LONGMAN, W. MEADOWS, J. CLARKE, H. WHITRIDGE, D. BROWNE, E. WICKSTEED, J. WARD, and C. BATHURST.

MDCCLIV.

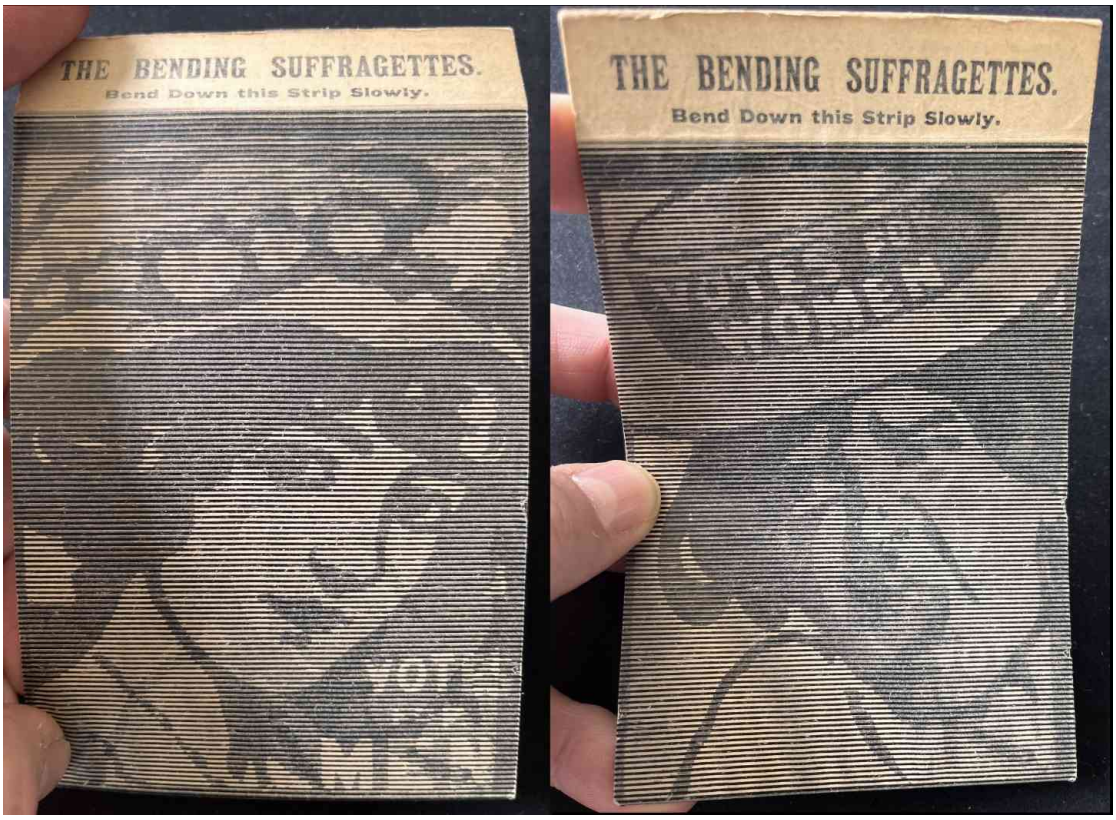
The last major eighteenth century edition of Stow's famous *Survey* now including the famous series of plates of London squares, here depicted for the first time, having been built since the previous edition of 1720.

'Strype, Stow's editor, died in 1737 but his edition of the *Survey* was still in demand. The prospectus for a sixth edition, dated 2 March 1754, stated: 'This is the Book presented by the City to every Alderman, at his Election, ever since it was published in the Year 1720'. It had now been 'brought down to the present time by Careful Hands' and was to be published in weekly Parts consisting of three sheets of letterpress and one copper plate 'finely engraved', all stitched in a strong wrapper at 6d per Part. Only one publisher, J. Knapton, was common to the fifth and sixth editions although a 1754 'J. Ward' may have been connected with 1720 'T. Ward'. It is claimed that the ward and parish maps are the result of a 'careful Survey lately taken' and the squares, Inns of Court, noblemen's houses and churches are 'almost all of them upon whole Sheet Plates, and measure about 17 inches by 13 feet. Subscribers' names are to be printed and Part 1 is offered free of charge. Part 3 is announced for publication on 2 March (a Saturday) and is to contain a broad sheet print of the Lord Mayor's Mansion House. Weekly issues must have fallen into arrears since Part 126 was not published until 12 June 1757 according to the Public Advertiser of that date. Nevertheless the plates issued with Parts 129 and 136 are still dated 1756.

'The directions to the binder list the plates in the order in which they are to be arranged in the two bound volumes but refer also to a different numeration: that of the 136 weekly Parts in which the text was issued. It was these Part numbers that were engraved on the plates. The numbers thus appearing on the 132 plates are 1-129 and 134-6, so presumably Parts 130-3 consisted of text without plates. The text was issued sequentially and was not necessarily illustrated by the plate that accompanied each Part. It must have been quite a job for the publishers to keep this stream of illustrative material flowing and, although perhaps a few maps and views were specially commissioned, they largely depended on three tributaries of pre-existing work. A little under half consisted of nearly all the plates made for the fifth edition with minor alterations to the ward and parish maps, the burnishing out of the original references to volume, Book and page numbers and the addition of

Part numbers and an appropriate publication-line. The rest was drawn chiefly from two other sources: the current stock-in-trade of the printseller John Bowles and the architectural plates engraved by Benjamin Cole for the second edition of Maitland's *History of London* which was Coming out also in Parts, between 1754 and 1756.' [Adams]

See Bernard Adams. *London Illustrated 1604-1851* (1983), No. 37.



THE ONLY KNOWN EXAMPLE

42 **[SUFFRAGETTE MOVEMENT].** THE BENDING SUFFRAGETTES. Bend Down this Strip Slowly. [Patent Duo Card, 19, Bride Lane, E.C.] [n.d., c. 1910]. **£ 750**

Original postcard (14 x 8.7cm), unused; lightly dust-soiled, and minor crease at head (as to be expected), but in remarkable original condition otherwise.

Very rare survival - the only known example as far as we are aware - of this metamorphic Suffragette postcard.

When bending the card the image of a harridan woman wearing a VOTES FOR WOMEN boater turns into a demure woman, and the slogan VOTES FOR MEN appears.

A CHILD'S VIEW OF THE ADVANCEMENTS IN LONDON DURING THE INDUSTRIAL REVOLUTION

43 **TAYLOR, Jeffreys.** A MONTH IN LONDON; or, some of its modern wonders described. London: Harvey and Darton, Gracechurch Street. 1832. **£ 850**

FIRST EDITION. *12mo, pp. [iv], 182, [6] advertisements; with frontispiece, engraved title and four engraved plates, all coloured by hand; some slight off-setting from the plates, otherwise clean throughout; in the original brown blind-stamped publisher's cloth, spine and upper board stamped and lettered in gilt, evenly and lightly sunned, but still a very desirable copy, with contemporary ownership signature of Hannah [surname erased] Jany 4th 1843' to front free endpaper, and booksellers ticket of Jarrold & Sons, Norwich to front pastedown.*

First edition, and the desirable coloured issue, of this work for children providing a charming series of reminiscences and anecdotes of the metropolis, when Mr. Henry Hazelford, a naturalised American citizen, returns to his native England to spend a month in London with his two great-nephews. Guided by the protagonist, "Mr. Finsbury", they are shown the sights, changes and industrial advancements of London during the Industrial Revolution, including visits to the Thames Tunnel, the British Museum, The Diorama and Colosseum, Zoological Gardens, Regent's Park, the Tower, Royal Exchange and Covent Garden, as well as learning about balloon-sailing, gas-lights, and lithographic printing.



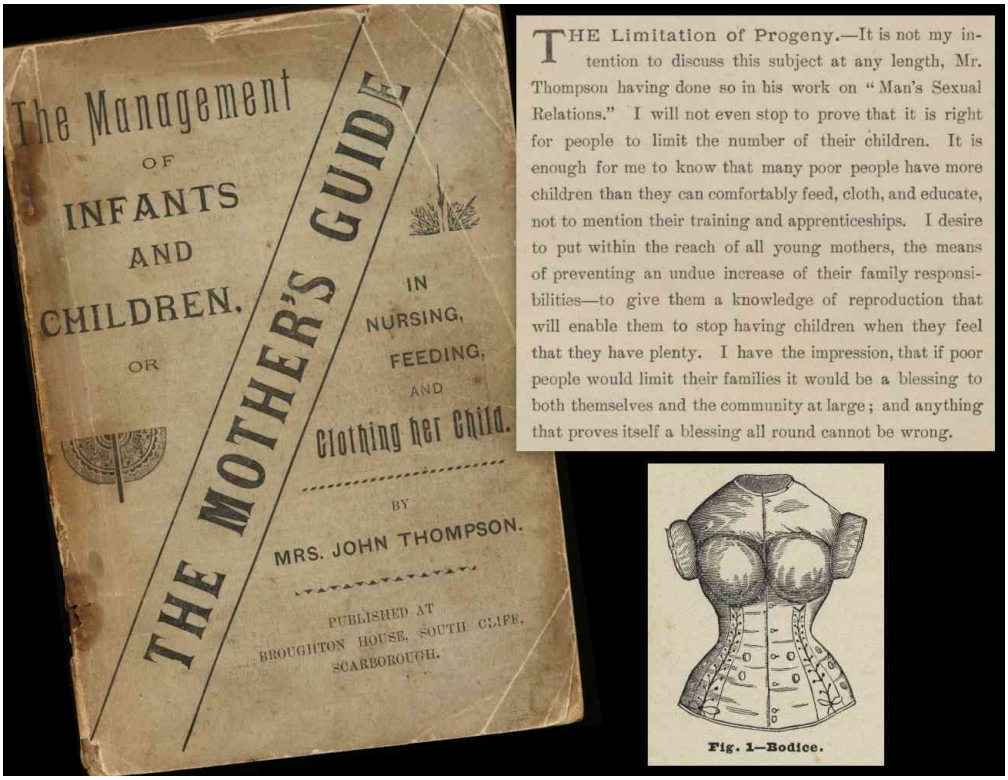
"'This is Covent Garden Market," said Mr Finsbury: "a sort of English bazaar but of long standing, for the sale of fruit and vegetables. Many of these markets exist in the metropolis: the dealers are called salesmen, who do not in general vend their own commodities, but sell on commission for market-gardeners or farmers in the country. The extent of land is very great indeed, which within a few miles of London, is devoted to the growth of table-fruit and the more costly, as well as more abundant table vegetables. The produce of the hot-house finds its way hither as soon, or sooner, than my lord can obtain it from his own conservatory; and the quantity of apples, pears, potatoes, cabbages, &c. sold here in the season, would seem almost incredible. Those basket-women are waiting for an order from purchasers to carry their goods home for them. They will carry as much on their heads as some men can take on their backs. It is well to agree with them, if you can, and with all parties engaged here; for they are not very scrupulous in the terms and measure of their resentment, when offended.'" (pp. 120-1).



Jefferys Taylor (1792-1853) was a prolific children's writer writing a variety of educational books covering many subjects. He was the youngest son of Isaac Taylor by his wife, Ann Martin, and was born at Lavenham. Many of his brothers and sisters became writers, and Jefferys followed them, particularly as a children's author. His subjects were varied and distinguished by humour and fancy. His first novel, *Harry's Holiday or the doings of one who had nothing to do* (London, 1818), went through several editions. Two centuries on, its unsentimental view of childhood has been perceived as a forerunner of Lord of the Flies. His next publication was self-illustrated and in verse, *Æsop in Rhyme, with some originals* (London, 1820), and also saw many editions. Other books were

deliberately educational and included *The Little Historians: a new Chronicle of the affairs of England in church and state in three volumes* (London 1824); *Parlour Commentaries on the Constitution and Laws of England* (London, 1825); *The Forest, or rambles in the woodland* (London, 1831); and *The Farm, a new account of rural toils and produce* (London, 1832).

OCLC records a number of copies in the UK, at the British Library, Oxford, Cambridge, Glasgow, St. Andrews and the National Library of Scotland, but only two, as far as we can ascertain in North America, at Yale and Furman University.



MOSTLY QUACKERY

44 **THOMPSON, Hannah Jane.** THE MANAGEMENT OF INFANTS AND CHILDREN, OR THE MOTHER'S GUIDE in nursing, feeding and clothing her child… Published at Broughton House, South Cliff, Scarborough. [1889]. **£ 385**

FIRST EDITION. *8vo, pp. 146; occasional wood engraved text illustrations; stapled in original light green wrappers, now faded with chipping to edges and old creases, but still acceptable.*

Pseudo-medicinal remedies interspersed with purported expert advice from the dubious Thompson and Keswick family of practitioners.

As the title suggests the work contains practical advice on such topics as 'preparation for a mother', cleanliness, food and feeding, expanding into several topics for the growing child as 'Moral and Social Training', education 'choice of a trade' together with advice on common ailments including everything from measles, club foot, and 'Inflammation of the Brain'. However the section of the work that was its selling point was the Appendix on 'Artificial Prevention' that form the last three pages of practical advice, and also to advertise the 'The Oil Enema.'

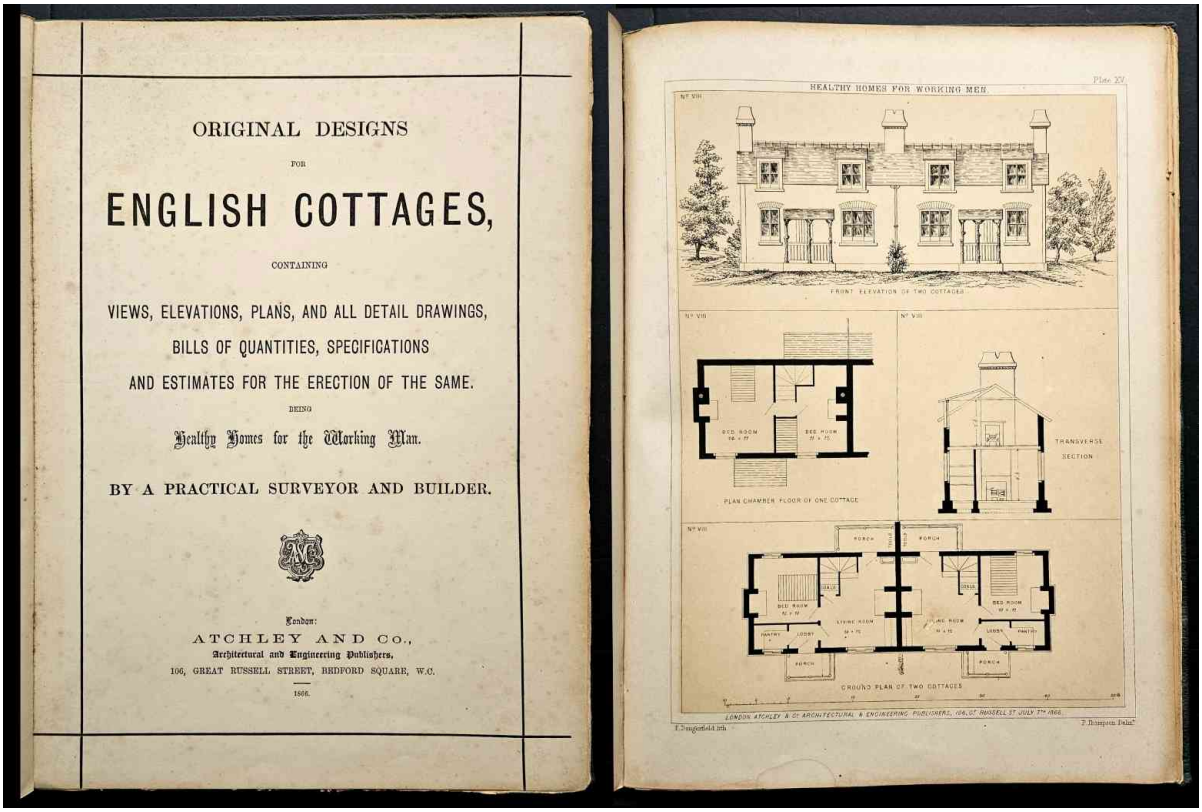
Hannah Jane Thompson (née Sparke, 1865–1897) was reportedly trained as a teacher before marrying the phrenologist John Thompson (1861–?). Meanwhile, her brother-in-law, John Barton Keswick, dispensed dubious medical advice, remedies, and booklets, and together they operated from a boarding house ostensibly run by his wife, Elizabeth, at Broughton House, South Cliff, Scarborough. In reality, the entire family were practitioners of quack medicine.

Keswick, who was born in 1853, first described himself as a practical phrenologist in the early 1880's, then seamlessly became a lecturer on 'Vital Force and how wasted and preserved' and later still pronouncing himself 'Professor of Phrenology and Hygienic Practitioner'. He successfully continued to lecture about the north of England, almost until his death. The Thompson's followed his example and probably chose a different part of the country to exploit. A succession of works such as *Man and His Sexual Relations*, *Woman, Her Physical, Sexual, Matrimonial and Maternal Relations* together with other such alluring titles, were either posted or sold during their lecture tours. With Hannah's death in 1897 John Thompson appears to have quickly remarried and new works now began to appear under the name of Mrs A.M. Thompson and now tending to exploit the Scottish and Irish

markets. The Thompson's moved to Harrogate but were declared bankrupt in 1905, however Keswick enjoying a reasonable living until an exposé in the Weekly *John Bull* openly described him as a quack. He died a few months later, although he did still manage a couple more lectures before his demise.

It is difficult to believe the work is totally by Mrs Thompson as the output of this family of practitioners was in all probability cut and paste amalgamations from previous works, various medical books and some pseudo science, made titillating and suggestive.

Not in OCLC, apparently unrecorded.


ORIGINAL DESIGNS

FOR

ENGLISH COTTAGES,

CONTAINING

VIEWS, ELEVATIONS, PLANS, AND ALL DETAIL DRAWINGS,

BILLS OF QUANTITIES, SPECIFICATIONS

AND ESTIMATES FOR THE ERECTION OF THE SAME.

BEING

Healthy Homes for the Working Man.

BY A PRACTICAL SURVEYOR AND BUILDER.

London:

ATCHLEY AND CO.,

Architectural and Engineering Publishers,

106, GREAT RUSSELL STREET, BEDFORD SQUARE, W.C.

1866.

HEALTHY HOMES FOR WORKING MEN.

FRONT ELEVATION OF TWO COTTAGES

PLAN CHAMBER FLOOR OF ONE COTTAGE

TRANSVERSE SECTION

GROUND PLAN OF TWO COTTAGES

LONDON ATCHLEY & Co ARCHITECTURAL & ENGINEERING PUBLISHERS, 106, GT. RUSSELL ST. JULY 7TH 1866.

SPECULATIVE DESIGNS FOR HEALTHY COTTAGES, PUBLISHED BY A WOMAN

45 **[THOMPSON, Peter].** ORIGINAL DESIGNS FOR ENGLISH COTTAGES containing views, elevations, plans, and all detail drawings, bills of quantities, specifications and estimates for the erection of the same: being healthy homes for the working man. By a practical surveyor and builder. London: [Emma] Atchley and Co., Architectural and Engineering Publishers, 106, Great Russell Street, Bedford Square, W.C. 1866. **£ 550**

FIRST EDITION. *Small folio, pp. 9 pages, with 24 leaves of tinted lithographed plates; foxing in places, and some leaves slightly sprung; in the original green blindstamped publisher's cloth, upper cover lettered in gilt within a cartouche, lightly sunned and rubbed to extremities, but still a very good copy.*

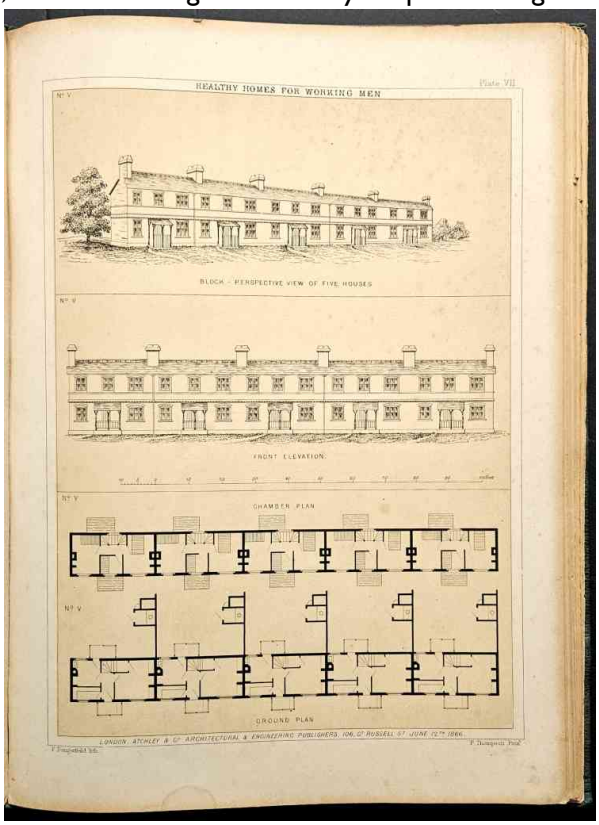
A fully illustrated and costed guide for the speculative builder to construct practical and healthy cottages for the agricultural and other workers at a moderate price.

The late Victorian speculators, both in town and country, could hardly have built so many similar buildings so quickly without some easily accessed designs. From the eighteen-fifties onwards, the publishers of architectural pattern-books had issued volumes of designs for suburban houses, terraces for industrial towns, and agricultural cottages, which were supported by working drawings, specifications, and bills of quantities.

Thompson's work falls into this group of publications, and here he aimed to provide information enough for any speculative builder or landowner to erect any form of dwelling at a price: 'Those who are endeavouring to solve one of the great questions of the day,—indeed it may be called, The Question,—how to provide the labouring poor in AGRICULTURAL districts with homes in which decency and comfort may be insured, will do well to consult this work, which shows how cottages may be built so as to prove a very FAIR INVESTMENT for Landlords, whilst INCALCULABLE BENEFITS maybe conferred on the Tenants. We say incalculable benefits advisedly, for assuredly the attainment of physical and moral health, both of which are denied the occupants of myriads of hovels in agricultural districts, is of the highest possible moment. The volume contains Plans, Elevations, and Sections of Cottages and Buildings, which can be erected from £50 upwards. All the essentials of a healthy home are thoroughly considered, light, warmth, ventilation, water supply, and drainage.' [Introduction]

Throughout the 1860s and 70s, getting into the building business was not a difficult feat. There was, by the 1850s, a technical press that supplied what amounted to a complete kit of plans, designs, and bills of quantities for almost any beginner in suburban estate development. It also seems to have been very easy for speculative builders to get finance, more especially for projects in urban centres like London, but also at the behest of the owners of landed estates in the country.

Each of the plates contains carefully considered designs as to layout and amenities, together with schedules of costing from £100 upwards. Uniquely for this period Thompson recommended the use of concrete throughouthis designs rather than traditional brick. Although a number of the designs could be classed as imitating the 'cottage orné', it has to be admitted that others are more barrack-like, and their design was chiefly to provide a good return on the 'Fair Investment' mentioned in the Introduction.



Although not explicitly stated, we are fairly sure that the work, in part or in whole, is by Peter Thompson. Born in 1801 in Norwich, he practised at different times of his life as a builder, surveyor, and latterly as a 'practical architect.' His father appears to have been a supplier of statuary in Limehouse, with Peter concentrating on carpentry and building. The first real notice of him was when he constructed a model for the new Houses of Parliament, which was fully reviewed in J.C. Loudon's *Architectural Magazine* of 1836. He had begun a manufactory for supplying 'permanent houses for exportation, suitable for all the British colonies.' These were essentially building kits for those about to emigrate, that could be easily constructed and thus avoid the high costs of labour. Through the 1850s, he continued as a builder, and he was one of several hundred people to contribute plans for a building to house the Great Exhibition of 1851. He was also the author of *The Cabinet-Makers's Assistant*, issued under the Blackie imprint in 1853. However by the 1860's Thompson appears to have fallen on hard times and was living with one of his sons in Stepney, no longer a builder but working as a clerk in a warehouse. Perhaps this is what spurred him once more to try his hand at writing, for in 1863 appeared *Healthy moral homes for Agricultural Labourers*, something of a precursor to our work on *Cottage Designs*. From the dates on each of the plates, our work appears to have been originally published in parts, or at least the plates could be had separately, being dated between 24th May and 4th August 1866, possibly issued bi-weekly in some unknown form. A few other works appeared tied to his name, including a section in *The Architects' Guide or Office and Pocket Companion* (1867) and *Atchley's New Builder's Price Book for 1868 [& 1869]*. Latterly, Thompson lived at Harrow with another of his children and appears to have died sometime in the early 1870s.

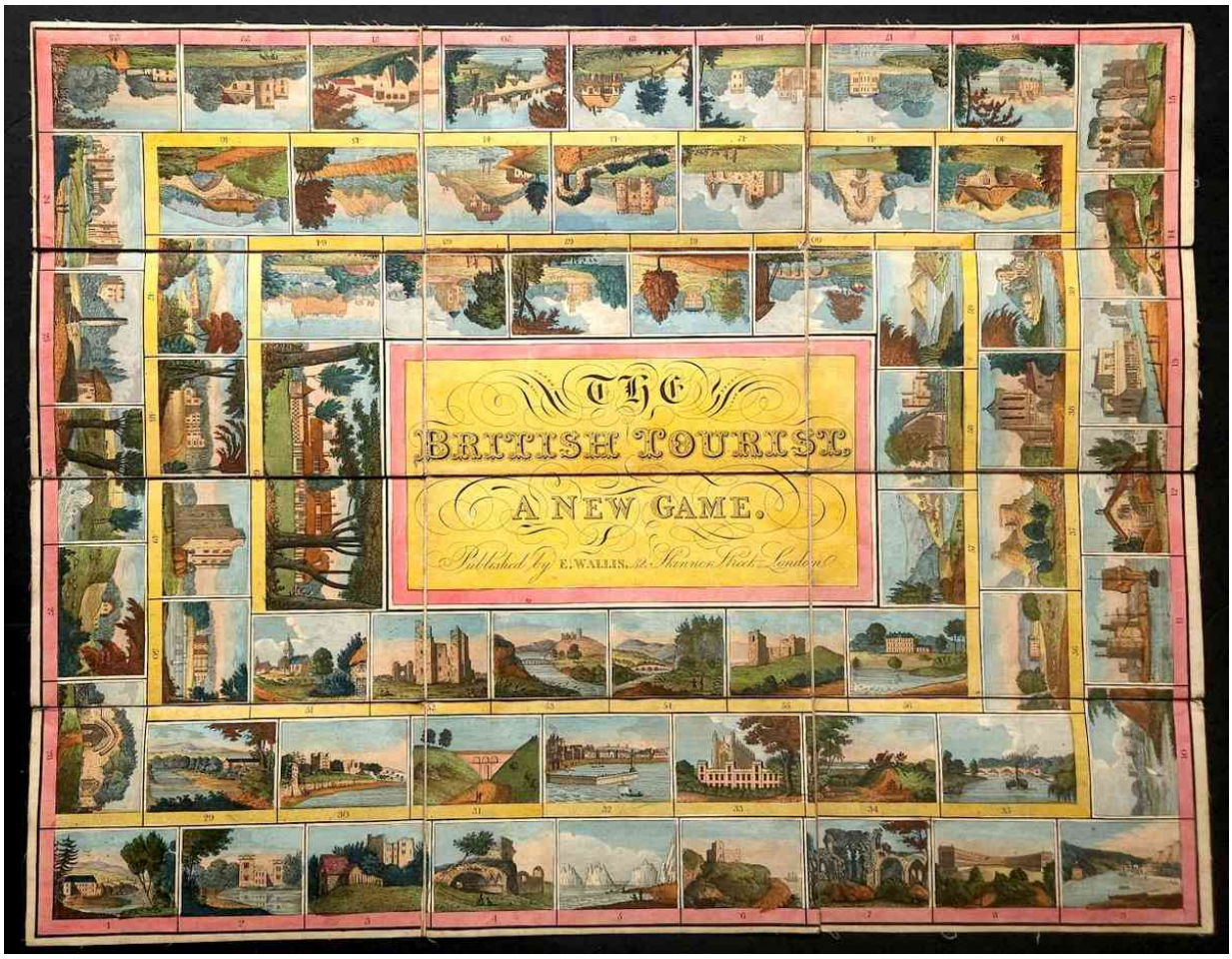
The publisher Emma Atchley was born at Verdun in France in 1817 to a lieutenant in the Royal Artillery who had been captured by the French in 1810 but remained in France after the Napoleonic Wars. She was then a dressmaker at Madame Richter's, Lambs' Conduit Street, before setting up on her own in Reading, and living with her father who had retired on half pay. Her entry into the field of publishing appears to have been through Richard A. Sprigg, once a leather seller who had gone bankrupt but who then bizarrely went into publishing! By 1850, the business was named Atchley & Co., and traded from 106, Great Russell Street, chiefly concentrating on architectural and engineering works. The business was in some way allied to the architectural publisher John Williams at the same address who was still trading their whilst paying a dividend after his bankruptcy. A little later Emma married a bootmaker Richard Price, a brother-in-law of Sprigg, and together moved to Tooting in South London, where incidentally her husband became a teacher of music! One would like to know an awful lot more about the multi talented Emma Atchley's life and her varied 'career.'

OCLC records three copies in the UK, at the British Library, Cambridge, National Art Library (V & A) and in North America at Texas, Delaware, Winterthur Museum, Columbia, Johns Hopkins and Athenaeum of Philadelphia.

TRAVEL BROADENS THE YOUNG MIND

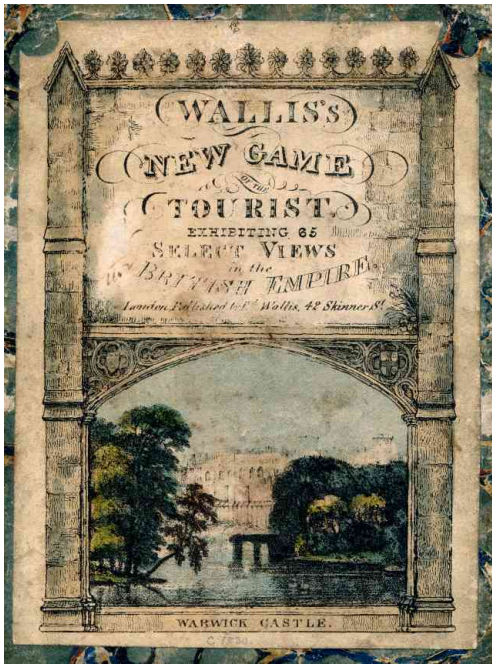
46 **[TOURISM GAME]. WALLIS, Edward.** THE BRITISH TOURIST, A New Game. [*slipcase title*: Wallis's New Game of the Tourist Exhibiting 65 Select Views of the British Empire]. Published by E. Wallis, 42 Skinner Street, London. [c. 1830]. **£ 1750**

Hand coloured engraved sheet [48 x 61.5 cm (19 x24 inches)], dissected into 12 and mounted on linen; folding down into the original marbled paper slipcase, the upper side with a large hand coloured lithograph label depicting the title above a view of Warwick Castle, somewhat worn at extremities but otherwise fine; with a copy of the rule booklet in facsimile.



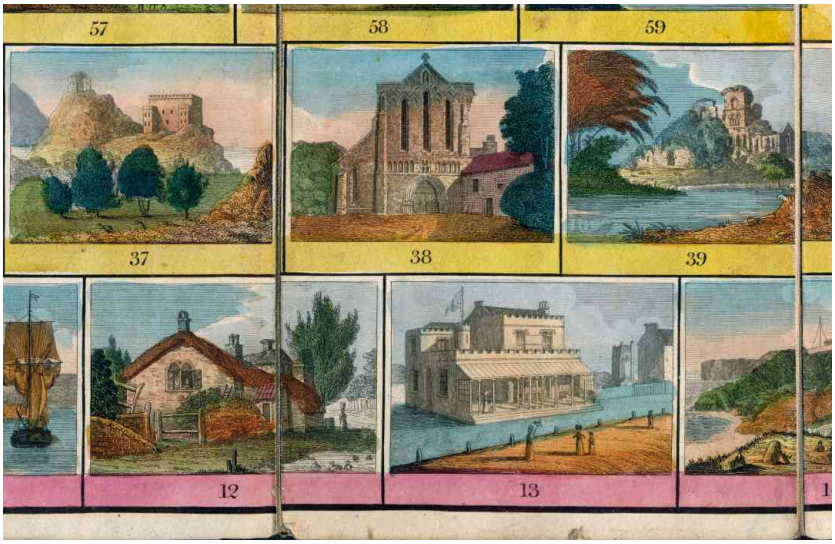
Players take part in a race though 65 illustrated spaces beginning at 'Prospect House, Herne' and ending at 'His Majesties Cottage, Windsor' after wending all over Great Britain and Ireland in a rather random fashion.

The rules in essence are quite simple, a teetotum is spun and the highest goes first Spin to see who starts; each player then takes it in turn to spin the teetotum and move forward around the game, and the winner is whoever lands on exactly No. 65 first. however if a player happens to they move back. Being and educational game players have to refer to the booklet for more instructions, these can both advance or retard the players journey, and of course educate them about in the various places illustrated in the squares.



The initial descriptions and instruction begin with the following places: 1) Prospect House, Herne. The village of Herne is 6 miles from Canterbury; delightfully rural, and near a pretty and rising watering-place, called Herne Bay. The church is very ancient; *stop a turn to view the beautiful scenery at the mouth of the Thames.* 2) Langhorne Castle, South Wales. 3) Guildford Castle, Surrey. Guildford is the county town, and contains many interesting remains of former consequence. The part of the castle now standing was the keep, and has been a place of great strength; *spin again.* 4) Kirkham Priory, Yorkshire; *stop a turn to view these fine ruins.* 5) The Needles. These are a cluster of chalk-rocks at the western extremity of the Isle of Wight. 6) Hastings Castle, Sussex. This ancient fortress was erected by William the Conqueror, and overlooks the Bay of Pevensey, where he effected his landing. It is seated on a steep cliff, inaccessible towards the sea, and was formerly of great strength; *go on to 16.*

Not all is historic as the makers also includes some commerce and holidaying: 21) A pottery in Staffordshire. This county has long been celebrated for its manufactories of iron and earthenware, one of which is here represented; and which the tourist *must stop one turn to examine.* r 31) Margate, a fashionable watering-place on the coast of Kent; *stop a turn to see the steam-packets come in*. Also Three squares acknowledge the picturesque scenery of the Lakes, and seem to make it difficult for the player to leave!: 54) View at Waterhead, Windermere, Westmoreland. The lake whence this parish derives its name, is the largest in England, and celebrated for its fine views; *go on to 57*. 57) Coniston Lake. 59) A view near Windermere; *go back to 54.*



No artist is named who delineated the game but it is interesting that Edward Wallace gave a plug to his father, John Wallis, on square 13. He had left the game business in London to Edward and opened his 'Royal Library' at Sidmouth in 1813, this is the odd one out of the squares, the modest building locally known as 'The shed' seems slightly at odds with the grander or more picturesque views of the other squares.

Whitehouse, p. 43.



SKETCHES OF HEROES AND HEROIC EVENTS FOR CHILDREN, BY A LADY

47 **UTTERTON, Frances Anne.** BIOGRAPHICAL SKETCHES OF TWENTY-THREE GREAT EMPERORS, KINGS, AND CONQUERORS. Condensed from European and Asiatic history. For Juvenile Readers… Edited by her Brother The Rev. J. S. Utterton, M.A., Vicar of Farnham, Surrey. London, Longman, Brown, Green, Longmans, & Roberts. 1859. **£ 385**

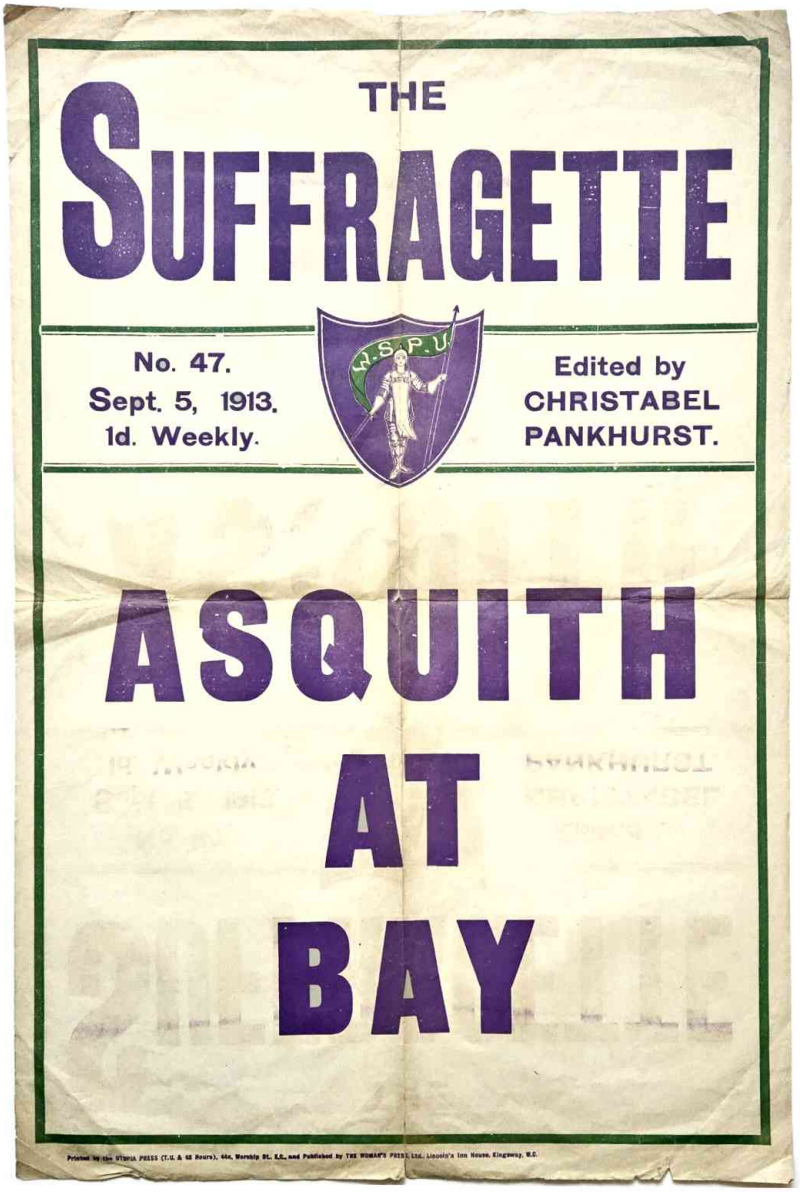
FIRST EDITION. *8vo, pp. viii, 248, [7] List of Subscribers, [1] 'Directions for placing the engravings', 24 Advertisements; with five tinted illustrations lithographed by G. McCulloch; in the publisher's blindstamped cloth, spine lettered and tooled in gilt, very light sunning, otherwise a fine copy, with contemporary inscription on half-title 'R. Wollaston Esqr in grateful remembrance of much kindness. Eastwood Lodge. 1859.'*

There are some twenty-three biographies, from Constantine the Great to Cortez, together with some account of various massacres, each shorn of any political or serious faults and intended really as a blood-thirsty introduction to heroes and heroic events for children.

The work was edited by the author's brother as Frances had died a year prior to publication. He explained in the introduction that Frances ad suffered a protracted illness and that the 'original manuscript is a relic of almost sacred interest to him who possesses it, the last gift and one of the last acts of her who has now gone to her rest'. Apparently this is only a selection of her work, as her brother, who edited it for publication, hoped for, but did not actually produce, a second series. Cost may also have been a problem, as the 'manuscript, with numerous illustrations (a part only of which, on account of expense, are now published)'.

The *Biographical Sketches* was probably envisaged as a prize book for good children; at 6s 6d it may have proved too expensive for a school prize and may indeed for that reason have failed to sell well. Day & Son were commissioned to print the tinted lithographs, with two of their artists, both Scots, George McCulloch and Thomas Picken, probably adapting Utterson's work for reproduction. Some 250 copies were subscribed for in a list at the end of the work, and others were given as gifts. This particular copy was presented by Frances' widowed mother and/or one of her several married sisters who lived at Earlswood Lodge in Reigate and must be one of the six copies that they themselves took of the edition.

OCLC records three copies in the UK, at the British Library, Cambridge, and National Library of Scotland, and one more in North America, at Florida.



ORIGINAL SUFFRAGETTE NEWSPAPER PLACARD

48 **[WSPU].** ASQUITH AT BAY, advertisement for The Suffragette, no. 47, 5 September 1913. [London]. Printed by The Utopia Press, 44a Worship St., E.C., published by The Women's Press Ltd., Lincoln's Inn House, Kingsway, W.C., [1913]. **£ 2500**

76 x 50.5cm., lithograph, printed in the WSPU colours of green and purple, dust-staining, some offsetting, tears and small pin holes at folds.

Rare survival of an original WSPU newspaper placard, with the lead 'ASQUITH AT BAY', cleverly combining two current events.

Asquith, as Liberal Prime Minister, seems to have had an irrational stance and strongly opposed women's suffrage from the 1880s onward, rejecting arguments about political rights and insisting there was little public demand among women for the vote. His resistance made him a major target of suffragette protests by the WSPU, including public harassment and attacks on property. Militancy only seems to have strengthened his opposition. Although many in the Liberal party supported reform, Asquith repeatedly blocked or delayed legislation, partly because he feared women voters would favour the Conservatives. Attempts to link women's suffrage with wider electoral reform failed, especially after parliamentary setbacks in 1913 by conflating the Reform Bill with the enfranchisement of women which collapsed its passage through parliament.

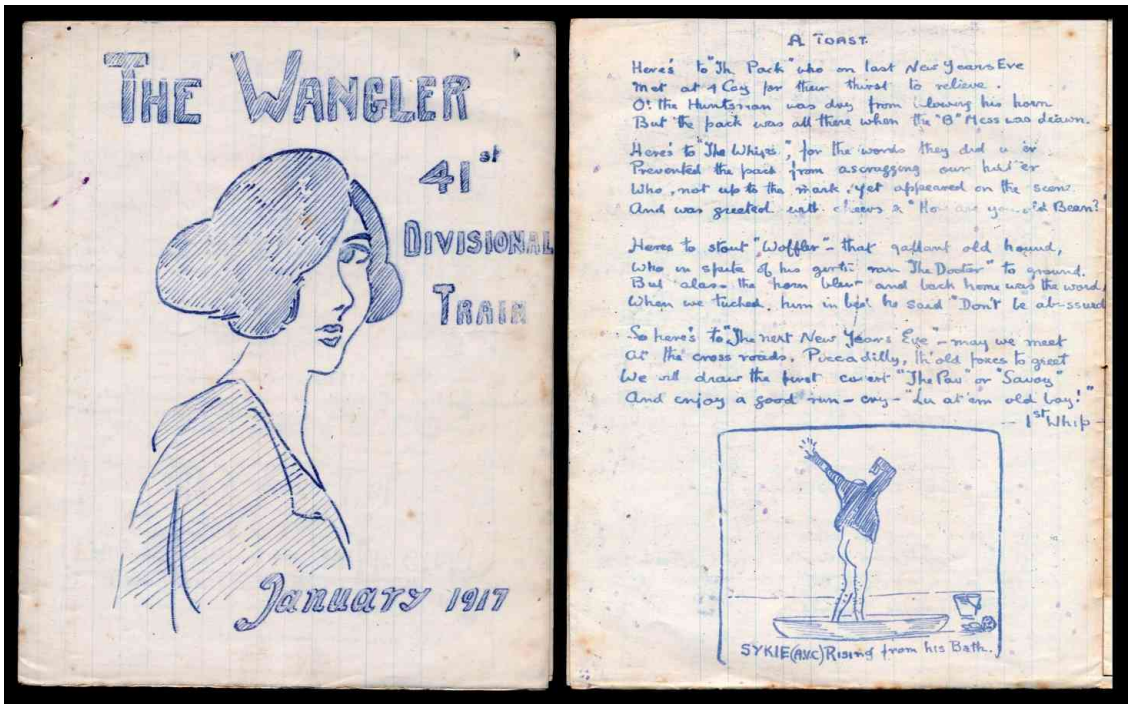
Asquith found himself cornered and thought to prop up his government by suggesting the Labour leader Ramsay MacDonald join his cabinet. From 1909 the Labour Party had become for all practical purposes part of a tacit progressive coalition with the Liberal Party, together embracing most of anti-Conservative Britain. However thishad the consequence of splitting the Labour Party and MacDonald position had become weakened. *The Suffragette* saw this as two weak men trying to stay in power, Asquith defending his position and MacDonald, who had supported women's suffrage, as untrustworthy.

The poster also has a secondary meaning, as Asquith, while on a golfing holiday at Lossiemouth in the north-east of Scotland, was attacked whilst putting on the seventeenth green. 'As he came up to hole out, two ladies who were seated on the edge of the green rose to their feet and rapidly approached the Prime Minister. Before he realised what was happening he was seized by the women, each of whom caught hold of one of his arms, at the same time reminding him that justice to women was the one thing which would secure him any peace of mind.' [*Votes for Women*] This was despite plainclothes detectives carrying out a reconnaissance in search of any trouble. Altogether, it was not a great holiday, as Asquith was also pursued even whilst attending church, all rounded off by a strike by the caddies at the golf course.

The placard includes the emblem of St Joan of Arc within a shield, designed for the WSPU by Hilda Mary Dallas (1878–1958). Trained at the Slade School of Art, Hilda and her sister Irene were both ardent supporters of the WSPU. Irene spent time in prison for her activism and carried the chief banner in the 18 June 1910 suffrage procession.

When the Pethick Lawrences left the WSPU in October 1912, they took with them their newspaper *Votes for Women*. In response, the Pankhursts launched *The Suffragette* as its replacement. Around 1910, Hilda had designed a poster for *Votes for Women* depicting a conventionally dressed young woman in the suffragette colours. After the split, however, her new advertising logo for the Pankhursts reflected their increasingly militant spirit: Joan of Arc is shown as an armoured warrior, wearing the tabard of Justice and carrying a WSPU pennant.

This striking image was also used on correspondence notecards and reproduced as jewellery. The Dallas sisters were closely associated with the Pankhursts, dining with Christabel and other leading suffragettes in Paris on Christmas Day 1912.



UNRECORDED MAGAZINE REPORTING THE HARSH CONDITIONS ON THE FRONT LINE

49 **[WWI MAGAZINE].** THE WANGLER, 41ST DIVISIONAL TRAIN. [N.p.] January, 1917. **£ 350**

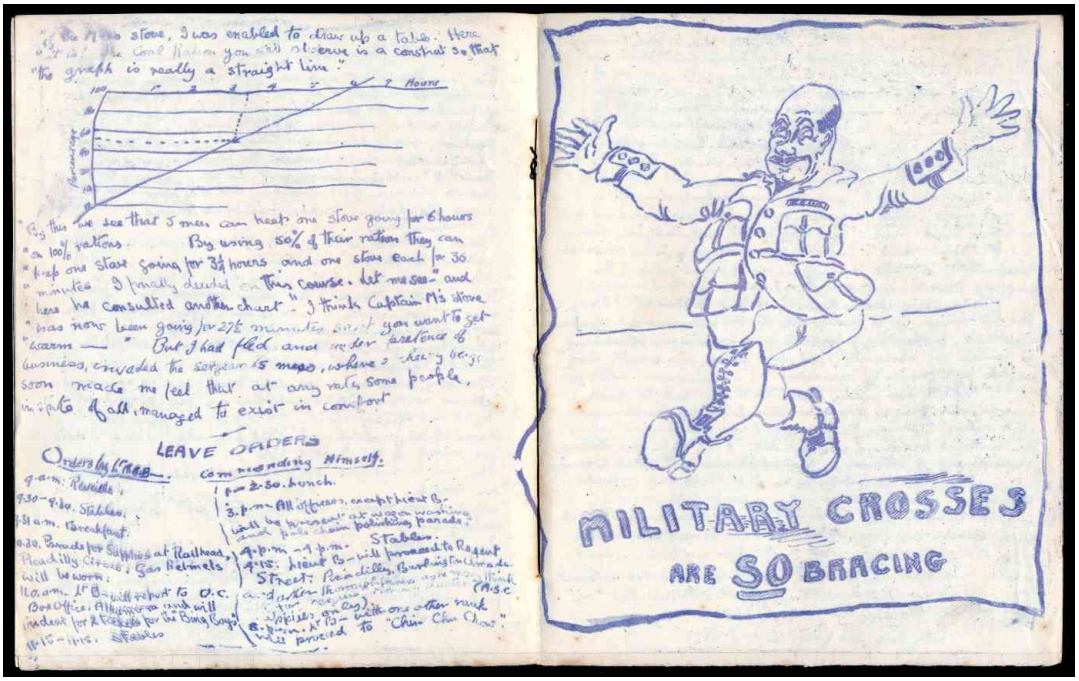
4to, pp. [11], [1] blank; stitched as issued.

Apparently unrecorded First World War magazine issued by one of the many Army Service Corps units carrying stores and supplies to the troops on the front line.

The 41st Divisional Train was attached to the 8th Infantry Division of the British Army and in January 1917 the ground that the 8th Division occupied after the main battle of the Somme was like a swamp, such that attempts to dig proper trenches, communication trenches were almost non-existent, and reliefs had to be conducted in the open. However, a few weeks later on in January the temperature dropped and the ground had become frosty and hard. These horrible conditions are obviously reflected in the magazine.

Indeed the conditions were probably so awful that all one could do was suffer the hardship and try to make light of it. Opening with a full-page advertisement for 'Balls of Fire!!' 'Buy creamy Bath-Scum-Cum-Coal-Dust feed for horses. Watch for the completed "Balls of Fire" in the morning'. Following a couple of testimonials there is given the usual '!!Caution!! In View of the palatable aspect of out "Balls of Fire" Some distinguishing mark should be devised to prevent mistakes in the cook house'. Clearly the horses provided a useful supplementary fuel source.

There is a conversation between the company commander and a sergeant major on the use of a stove, replete with a graph detailing fuel rations over time: "'In *this* Company" he remarked with emphasis "there is a time allotted to each stove. Let us say there are four stoves - by allowing different percentages from the fuel ration of each member of the mess for the maintenance of the mess stove I was enabled to draw up a table…'". The commander going on to explain that the optimum was 36 minutes was the optimum. No doubt all rather wry humour.

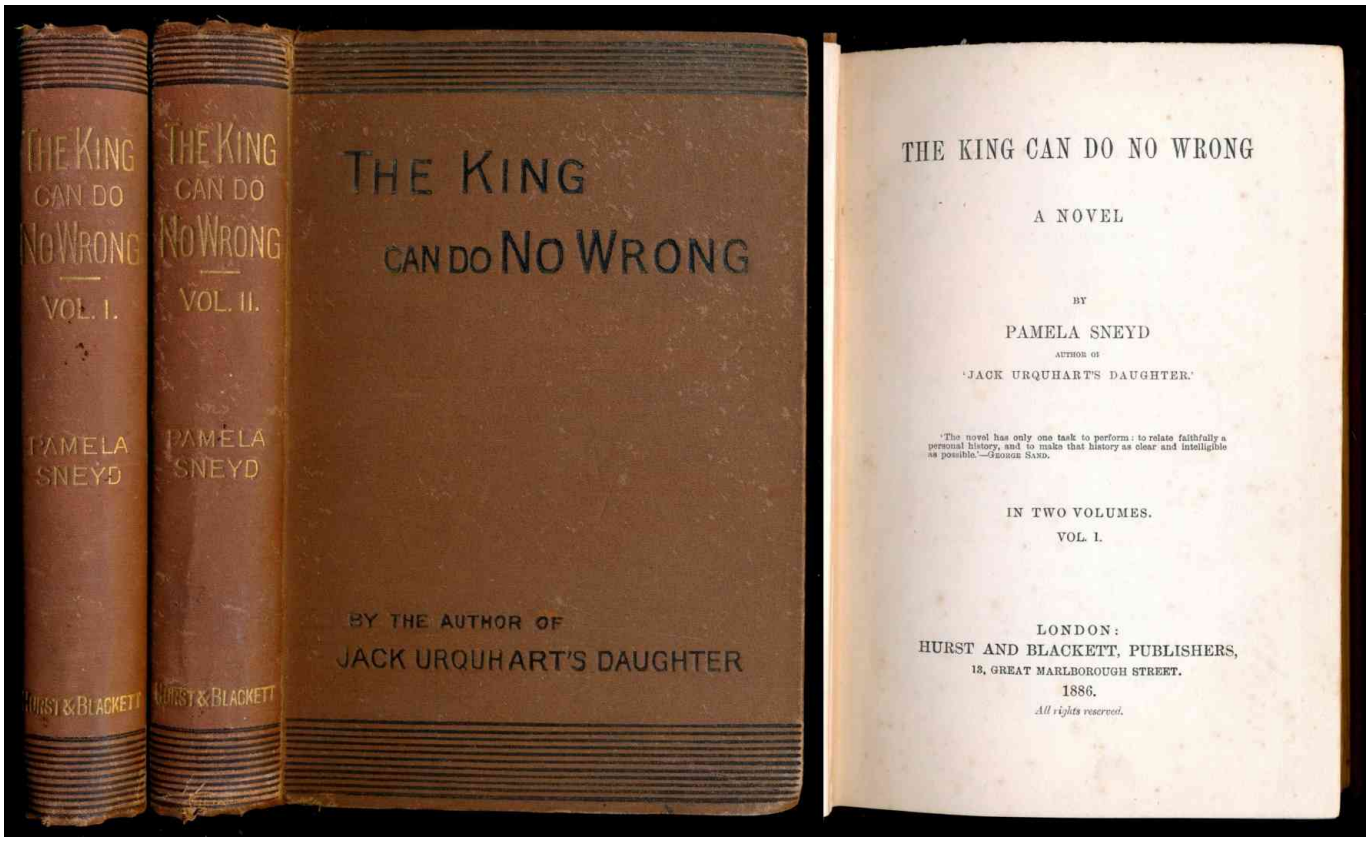


Yet more wry humour is given in an article on 'Mud' - 'Mud is a mixture of the two elements, Land and Water… Mud's principle attribute is that it should be dirty… Mud has many uses. Out of it may be made ovens and pies: it may be used to fill up cracks and shell holes; it serves the Russians for a bath and it solves the national problem of employment. Mud on the face, clothing or equipment of the soldiers of England procures for them work in excess. Mud has disadvantages. It is sticky and retards progress; it is wet and generally uncomfortable… To mud we owe our period of winter rest. When we sit by the fire at leisure, read, ponder and prepare for another final offensive, let us thank Mud.' Although making light of these issues there is also an undercurrent of real annoyance, bordering on anger, something of a safety valve.

Other material provided for *The Wrangler* is a discussion on the variety of uniforms in the French Army, making fun of H.Q., cartoons and everyday humorous anecdotes. The last entry is a poem, 'Propos de Savon'; 'She clasped him in her arms / (A Laundry maid was she) / She didn't care what happened / (A fireball maker he) / She asked him what he wanted / His caresses grew much taughter / "I want the soapy skum" he said / "From off the Laundry water"'.

By the end of the war there were some 364 Army Service Corps with the trains moving with their allotted Division. Each looked after 378 horses, 17 carts, 125 wagons and 30 bicycles and comprised of a headquarters and 4 Horsed Transport Companies. Your writers paternal grandfather looking after the horses in one of these corps.

We have not been unable to trace another copy.



'IN THE MAGIC CIRCLE KNOWN AS SOCIETY, HEARTS ARE DANGEROUS THINGS'

50 **YOUNG, Amelia Sophia Coates, *pseud.* "Pamela Sneyd".** THE KING CAN DO NO WRONG. A Novel… In two volumes. Vol. I [-II]. London: Hurst and Blackett, Publishers, 13, Great Marlborough Street. 1886. **£ 650**

FIRST EDITION. *Two volumes, 8vo, pp. vi, 303, [1] blank; vi, 290, [24] Publisher's advertisements; very light foxing just visible to prelims, otherwise clean throughout; in the original brown publisher's cloth, spines lettered in gilt, upper boards in black, some light surface wear, otherwise an unusually clean and bright copy.*

Rare first edition of this little known novel, the second from the pen of Amelia Sophia Coates Young (1844-1931) writing under her pseudonym, "Pamela Sneyd".

The critic writing in *The Literary World*, was less than impressed, but their review is nevertheless worth quoting here: 'Not a pleasant book, by any means, but a story with a stern moral and, unfortunately, only too realistic, is the novel called *The King Can Do No Wrong*. It is the history, with more or less of detail, of a young girl belonging to the class known as Society. Born of a family which with high birth combines much that is degrading in character, and reared in a hard, loveless fashion by a grandmother. Hilda Fairfax shrinks into herself very early in life, and covers the passionate ardours of an enthusiastic nature with a cold reserve. Her sisters, both admirably trained women of the world, are aware that Hilda is in the habit of forming strong attachments on very slight grounds, and is the subject of sarcastic teasing. The grandmother, Lady Walrond, paints freely and boldly, is a matchmaker of the most audacious kind, and has grave scandals in her past history. A more unfit guardian of girls than this painted, heartless, unprincipled old gossip need not be sought.

Among the objects of Hilda's undisciplined affection is Ivo Bruce, a roué, of well-known fast life, who attracts her childish notice as early as her ninth year. Hilda's reading is like the rest of her existence, only overlooked when *les convenances* are in question, and from French novels, &c., she deduces an ideal hero, who seems to take form in the handsome, listless figure of Ivo Bruce. Then, too, her childish ears catch fragments of the scandal and gossip which are her grandmother's most agreeable recreation. The foolish child hears of a beautiful woman to whom Bruce is showing an unlawful devotion, and of his poverty through betting. She actually sends him her little savings anonymously in the simplicity of a loving heart. Time passes, and the plain child Hilda develops into a woman, handsome, according to many, but with danger written in her changing, tell-tale face. For, in the magic circle known as Society, hearts are dangerous things and this girl-woman possesses a heart already filled with the image of a careless, weak natured man of the world, who scarcely gives her a thought until Hilda's affection becomes evident. Ivo Bruce is flattered by Hilda's preference. He is vain enough and thoughtless enough, to compromise the girl by attentions that mean nothing beyond a passing amusement, and suddenly retires when the flirtation has gone as far as he cares to go. At the same time, Hilda receives an offer of marriage which her relations insist on her accepting. Painful as the story is up to this point it is, at best, a disagreeable picture of social conditions which

are disgraceful and of the vulgarity and folly that are possible among persons of position and title. But the shadows darken as poor Hilda begins the helpless struggle against a fate that appears horrible to her affectionate and engrossed feelings. She clings, in spite of better knowledge and kindly persuasion, to the worthless object of her love. Her king can do no wrong, and even the wrong she cannot help seeing makes no difference. In point of fact, Hilda is mad. She lives only for her love, and when she realises that Bruce is absolutely engaged to another lady, the life so useless and so little valued goes out suddenly. This is a tragedy such as may found occasionally in real life; but we hope that such characters and incidents as the novelist has thought well to depict here are few and far between. Except for the force of the moral, we cannot commend this book; there is little that is pleasant in it, except the description of one foolish but kind-hearted couple, who are made happy at the conclusion' (Review in *The Literary World, Choice readings from the best new books*, Vol. XXXIII, New Series, (1886), p. 59).

The author, 'Amelia Sophia Coates Young was born in 1844 in Landford, Wiltshire, the daughter of John George Young, a Lisbon-born businessman. Her older sister, Harriett Young, was born in Rio de Janeiro and became a notable amateur singer and composer. Amelia's talents lay in writing: under the pseudonym "Pamela Sneyd" she wrote five novels beginning with *Jack Urquhart's Daughter* (1882). With Blanche Mary Loftus Tottenham, she co-authored another novel *Who Wins–Loses* (1893) under the joint-pseudonym "Sophia Mary Locke" (a playful combination of their names). By the late 1890s, Young seemingly gave up writing. She never married and lived with her sister in London where she died in 1931' (see https://www.victorianresearch.org/atcl/show_author.php?aid=718). Her other novels were *Point Blank* (1884); *Favour & Fortune* (1889); *An Ishmaelite Indeed* (1893); and *Needs Must* (1894).

OCLC records two copies, both in the UK, at the British Library and the National Library of Scotland, with COPAC not adding any further copies.

